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"The Big Break"

(page 20)

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A magazine dedicated to the advancement of school music — edited for music directors, teachers, students, and parents. Used as a teaching aid and music motivator in schools and colleges throughout America and many foreign countries.

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November, 1956

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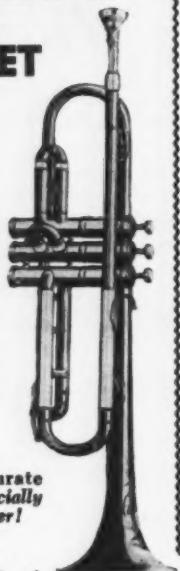
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"They Are Making America Musical"



Virgil C. Syverson of Williston, North Dakota

Member, American School Band Directors Association

"I am a believer of democracy in music — let everyone have the experience of playing an instrument and participating in band if he so desires, not just a chosen few who might rate high in a test. But yet I like to strive for perfection. It is at this point where the best succeed over the weakest," says Virgil C. Syverson, an Active Member of the American School Band Directors Association and Director of Bands, Williston Public Schools, Williston, North Dakota.

Mr. Syverson received his educational training at Concordia College, Moorhead, Minnesota, with a major in music. He is an outstanding cornet soloist having played solos since he was quite small. He has studied conducting seriously under Dr. Frank Simon, and arranging under Paul Yoder. He taught band at Ulen and Halstad, Minnesota before accepting his present position in 1947. Under his diligent teaching, his soloists and ensemble have always rated a superior or highly superior rating in competition. His band has always received the highest recognition.

Besides directing his four school bands and the American Legion Bugle and Drum Corps, he plays cornet in the City Band, sings in the Church Choir, and takes an active part in Kiwanis and the Church Brotherhood. In addition to membership in the ASBDA, he belongs to MENC, NDMEA and other related groups. His days are full of activities from dawn to way after dusk, but he still finds time to enjoy his favorite hobbies: spending spare time with his lovely family, wife Margaret, and two sons, Bobbie (6) and Roger (4). He also likes to take and show home movies.

The Staff of THE SCHOOL MUSICIAN joins the thousands of readers in saluting Mr. Virgil C. Syverson of Williston, North Dakota as a man who through his vigilant integrity to his school and community is truly "Making America Musical."



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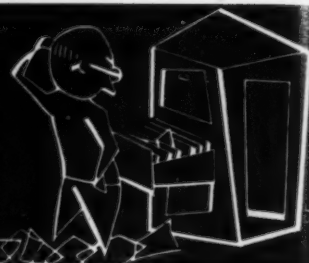
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SMART IDEAS



Ludwig Drum Co. Has New Tenor Drum Holder



Ludwig Drum Co., Chicago introduces something new in marching percussion with the Ludwig Tenor Drum "VERTI-HOLDER." The holder was designed to place the tenor drum in vertical position for complete control at extremely fast tempos. Tuned approximately a 5th higher than the Scotch bass drum, the new tenor drum adds show and a solid beat to the drum section.

For additional information see your local music dealer or write to the Ludwig Drum Co., 1728 N. Damen Ave. Chicago 47, Ill. A mention of THE SCHOOL MUSICIAN would be greatly appreciated.

Dorati Instrumentation Chart Is Published By U. of Minnesota Press

Antal Dorati, conductor of the Minneapolis Symphony Orchestra, has devised a practical aid to help professional musicians or music students in composing or arranging music. The device, "Dorati's Instrumentation Chart: A Guide for Composers and Arrangers," has just been published by

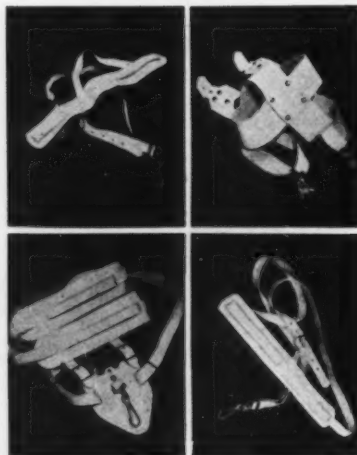
the University of Minnesota Press.

The chart consists of five sheets, size 16 by 20 inches, on which are printed musical notations and information about the range, registers, mechanics, limitations, and idiomatic devices for each orchestral instrument.

In an instruction leaflet, Mr. Dorati explains that the chart is designed to give, quickly and efficiently, assistance in instrumentation by presenting in as concise a form as possible all the information essential to composing or arranging for orchestral instruments. The user will find tabulated, on one horizontal line, all the data he needs for writing a practicable, playable passage for that particular instrument or for determining whether or not a passage already written will be easy, difficult, or impossible to execute.

The set of sheets and instruction leaflet is priced at \$10 and will be sold at music stores.

Bruno Introduces New Instrument Carrying Strap



C. Bruno & Son, Inc. of 1100 Broadway, San Antonio, Texas, or 460 West 34th St., New York 1, N.Y. has introduced a new and exciting line of band instrument carrying straps. Built as a Dress Parade Strap, it is known as the "Whiteline." The straps are made for alto and tenor saxophone, baritone

New Hamilton Automatic Stand Well Received



Just a gentle push or pull firmly positions the new Hamilton automatic locking and adjusting orchestra stand.

Other exclusive features include the aluminum alloy desk finished in rich metallic gold color. This desk is unusually light despite it being exceptionally rigid and strong. Both the rolled edges and the "Y" angle bracing found on the under side account for the sturdy construction.

A friction collar is another feature of the desk. This collar allows the musician to position the desk to any angle desired merely by a slight turning, left or right, up or down, it's that easy.

Also the stand is extremely easy to assemble or take apart due to the tapered fit at the base where only a single bolt firmly holds the stand in place.

Other than the desk, the remainder of the stand is finished in gunmetal gray.

The stand is now available through music dealers.

saxophone, baritone horn, bassoon, bass clarinet, bell lyra, bass drum, snare drum, cymbal pouch, and cymbal pads and straps. Made of white soft leather, the straps will not break, peel, or turn

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yellow, and are washable. List prices range from \$1.25 for the alto and tenor strap to \$8.50 for the bell lyra strap.

For further information, write direct to Bruno and ask for their four page folder which pictures all ten types of straps. The above photo shows (upper l to r) alto and tenor, baritone, horn, (lower l to r) baritone saxophone, and bassoon. A mention of **THE SCHOOL MUSICIAN** would be appreciated when writing or buying.

S & R Intermediate Viola Enjoys Great Success

Interest in success of the Intermediate viola for the young beginning student was very much in evidence during the week conference of the American String Teachers Association at Interlochen Michigan August 21 to 29, 1956.

Developed by Roth, the small viola



This group of distinguish people are admiring the S & F Intermediate Viola during the ASTA meeting at Interlochen last Summer. (l to r) George Poinar, Teacher of Master Violin Classes at the American String Teachers Conference, Interlochen, Michigan; Elizabeth Green, Teacher of Master Bow Techniques Classes; Frank Hill, President American String Teachers Association; J. Frederick Muller, Director Educational Division, Scherl & Roth, Inc.

is now available in two sizes — the intermediate size (14" body length) and Junior size (13" body length), making it possible for the young student to begin early training with the viola and permit the Youth Orchestras to have a completely balanced string instrument section.

For further information on this important contribution to the Youth Orchestra movement write to Educational Division, Scherl & Roth, Cleveland, Ohio for your copy of the "Orchestra Directors Manual #3." A mention of **THE SCHOOL MUSICIAN** would be appreciated.

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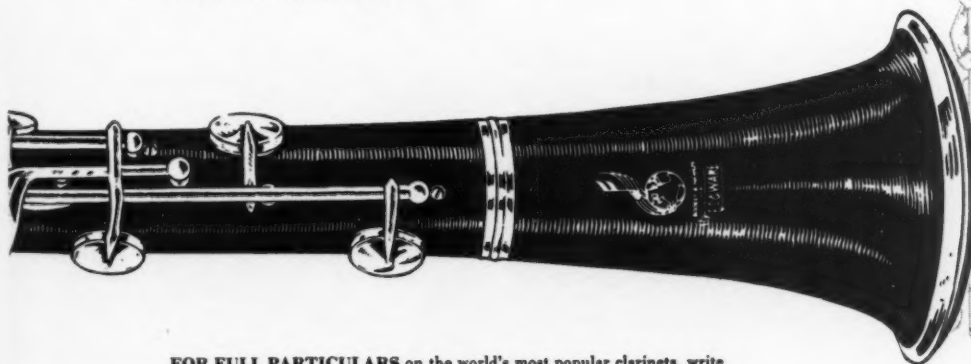
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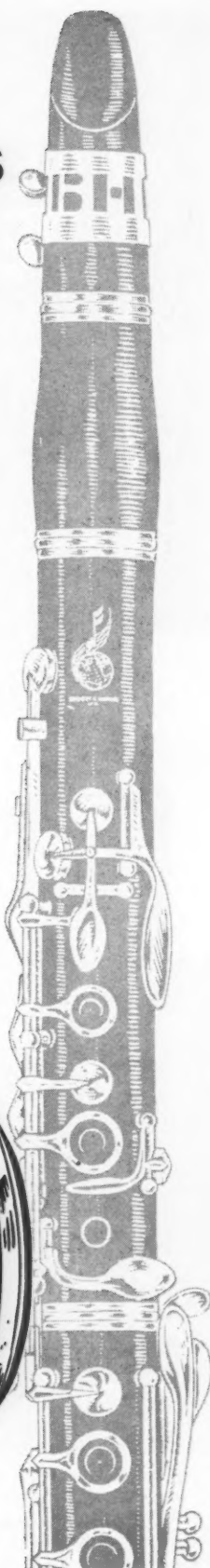


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Mr. William Green, Director



Lake View High School
Chicago, Illinois
Captain Walsh, Band Director



Washington High School
Washington, North Carolina
Mr. Howard S. Worley, Director



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The Band Stand ...



By Arthur L. Williams, A.B.A.

A Section Devoted Exclusively to the
COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION

Every College Band Director in the North American Continent should be interested in attending the NINTH NATIONAL CONVENTION of the COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION which will be held in Chicago, Illinois, December 13-15, 1956, at the famed Conrad-Hilton Hotel. Believing that if you are a college band director now reading this page that you will read the full program and make plans for going to Chicago more readily in November than if we waited to print it in the December issue which might be too late for you to make the necessary plans to attend, we have chosen to give you all the program we can at this time. So here it is!

Thursday, December 13 — Evening

7:00-9:00—Registration (Conrad Hilton, 3rd Floor)

7:30—Multiple-choice Meetings (Duplicate Sessions 7:30-8:30 & 8:30-9:30)

- (1) College Marching Band Films—Room 13—Chairman: Jack O. Evans, Ohio State University, Columbus, Ohio
- (2) College Concert Band Recordings—Room 14—Chairman: Hal Palmer, Fort Hays State College, Ft. Hays, Kansas

Friday, December 14 — Morning

8:00—Registration (Conrad Hilton, 3rd Floor)

9:00—First General Session—Waldorf Room

Welcome by Vanette Lawler, Executive Secretary, Music Educators National Conference, Washington, D.C.

President's Message: Hugu E. McMillen, University of Colorado, Boulder, Colorado

9:15—Demonstration by Committee for Research on Tone Production and Techniques. Chairman: James Neilson, Oklahoma City University, Oklahoma City, Okla., and Dr. Earl Kent of C.G. Conn, Ltd., Elkhart, Ind.

There will be a summary of the work to date, a mimeographed report of the findings, a demonstration which will show the problems and possibilities of a record for assisting in the teaching of cornet tonal concepts; a prepared tape recording of clarinet tones will be judged by the membership, and some of the characteristics of clarinet tones which make it a different problem than judging cornet tones will be pointed out; a newly constructed piece of equipment which enables those present to see visual indications of the intonation, intensity and harmonic analysis of tones as produced will be used. There will be opportunity to check some of their ideas concerning reeds, mouthpieces, instruments, embouchure, etc.

Friday, December 14 — Afternoon

1:15—Second General Session—Waldorf Room

Recognition of Committees

Address: Frederick Fennell, Vice-President, CBDNA, Eastman School of Music, Rochester, N.Y.
Music: University of Iowa Faculty
Woodwind Quintette

2:45—Multiple-choice Meetings (Duplicate Sessions 2:45-3:30 and 3:30-4:15)

- (1) Demonstration by Committee for Research on Tone Production and Techniques—Waldorf Room; Chairman: James Neilson
- (2) Marching Band Problems—Panel Discussion—Astoria Room. Chairman: Jack Lee, University of Arizona, Tucson, Arizona
- (3) Administration Problems—Panel Discussion—Beverly Room. Chairman: Mark Hindsley, University of Illinois, Urbana, Ill.
- (4) Committee for the Standardization of Woodwind Fingering Nomenclature—Panel Discussion—Room 3
Chairman: Randall Spicer, Washington State College, Pullman, Wash.

4:30—CBDNA Division Meetings

- (1) Eastern Division—Private Dining Room No. 1
Chairman: Ward Moore, N.J.

(Turn to page 22)



This is the percussion section of the Ohio State University Concert Band, with Charles L. Spohn, instructor of percussion, at left. Others are, (l to r) Werneth Avril, Cincinnati, at the tympani; David L. Angus, Findlay, Xylophone; Gary Snyder, Fostoria, cymbals; Jack J. Haunty, 185 N. Stanwood Rd., Columbus, snare drum; and Al Sheppert, Willowick, bass drum.

For New and Not-so-New Teachers—

Teaching Tips And Techniques

By Homer N. Fiero

Your first teaching position: the thrill of "your own" marching band, the inspiration from attendance at clinics, the warmth you will feel towards your students, and the many nice things parents and other members of the community will do for you. "You" are helping to make America musical.

It is very important to see your drum section, drum major, and last year's band officers as soon as possible. They hold the key to getting a marching band ready for the football games. Here are a few suggestions concerning your marching band.

1. Uniforms clean, pressed, and fitted (no "high-water" pants).
2. The band may wear white cotton gloves, purchased inexpensively from a funeral director's supply house. White shoes and socks may also improve the band's appearance.
3. Use a new street beat and roll off (see Fig. 1).
4. Attach ribbons of the school colors to the top ends of the snare drum sticks and to the beater ends of the bass drum sticks.
5. Leg rests help the snare drummers.

Selection and teaching of instruments have a great deal to do with how your band sounds. Here are some suggestions.

Flutes

1. Metal, closed G sharp key, key of C.
2. Left hand position extremely important.
3. Know the correct regular, trill, and alternate fingerings.

Oboes

1. Plateau model oboes are preferable. A fine oboeist should check the instrument before purchasing.
2. Serial numbers on second hand oboes mean a great deal.
3. Purchase only the Conservatory system.
 1. Students usually play sharp on these notes (see Fig. 2).
 2. The left hand position is very important.

3. The use of the right thumb under the thumb rest is extremely vital to correct playing.

A. Lift slightly when playing a diminuendo.

B. Lift slightly when playing intervals involving the register break (see Fig. 3).

C. Lift when playing in the high register.

Alto, Bass, and Contra-Bass Clarinets

1. It is not necessary to purchase an alto clarinet with the low E flat key for intonation purposes, etc. One more key on any clarinet means a higher price. However, the low E flat key should be on the bass clarinet.

2. There are both E flat and BB flat contra-bass clarinets being manufactured today.

Bassoons

1. Heckel system with whisper key.
2. The reed and vocal must be good.
3. Check with a professional before purchasing.

Saxophones

1. "Know" what a proper concert band saxophone tone sounds like.
2. If you have a surplus of alto saxophone players and a shortage of good French horn players, have four alto saxophones play E flat horn parts.
3. Don't "tie" your alto saxophone players to the alto saxophone parts, especially in marches. They sound very fine playing baritone or trombone parts. "Colonel Bogey" is an example.
4. Watch for tenor, baritone, and bass saxophone players "slap" tongueing.
5. All saxophonists must be able to use a vibrato when necessary. A "jaw" vibrato is probably most practical for high school players.
6. The more advanced players should be "taught" how to play in a dance band.

Cornet and Trumpet

1. A medium bore instrument is preferable to a small or large bore.
2. A cornet or trumpet is no better than its valves.
3. Keep vaseline on the slides, and oil on the valves.

4. Clean the complete instrument every few months by running water with adequate pressure through it.

5. Tongue in back of the upper teeth.
6. A hand (or wrist) vibrato seems most practical for high school students. Use a metronome when teaching vibrato.

French Horn

1. Players should have good "tonal memory" and a "good ear."
2. Average or slightly thinner than average lips are preferable.
3. The right hand is of the utmost importance. Just "any place" in the bell is not enough.
4. Blow "through" the horn not "at it."
5. Don't take rotary valves apart unless you really know how.
6. Good French horns are expensive and are easily dented. It would seem best to use your French horn players in the color guard and percussion section of the marching band and save a fine instrument from damage.

Trombone and Baritone

1. A trombone is no better than the slide.
2. Keep vaseline on tuning slides, oil on the valves, and oil or cold cream thinned by water on the trombone slides.
3. Keep mouthpiece clean.
4. Alternate positions are very important to the trombonist.
5. A soft tongue is used when slurring from one position to another.
6. Tone and intonation are very important.
7. All trombonists should spend some time on the baritone.

Tubas and Sousaphones

1. Sousaphones are best for beginners and for marching. Light weight BB flat sousaphones are being manufactured that are really fine instruments.
2. Upright recording basses are excellent for concert band.
3. Cases are well worth the price.
4. Tongueing and "spacing" of tones while playing is very important. Care-

INTRODUCING

The Finest Plastic Clarinet of them All!

The NEW

* Dura-nyl

CENTURY
CLARINET

Made in U.S.A.

by Cundy-BETTONEY

Catalog #56P

* A completely new phenolic plastic with nylon binder.

The new Cundy-Bettoney CENTURY Clarinet brings you features and advantages never before available in a low-priced clarinet!

Here for the first time is a tough, plastic clarinet that offers the unique combination of rich tone quality, flawless intonation, featherlight action, beautiful appearance and exceptional sturdiness.

The CENTURY is made of Dura-nyl, a new phenolic plastic with nylon binder developed especially for Cundy-Bettoney by Durez.

This new material has greater tensile strength and better machining properties than any composition ever used in making clarinets!

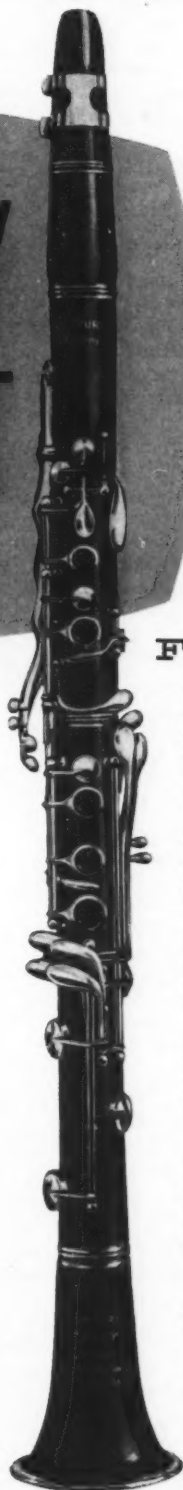
\$122.50 Complete with fine case, mouthpiece and standard accessories.

Ask your dealer to let you examine and play the new CENTURY Dura-nyl today!

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Cundy-BETTONEY is America's oldest and largest manufacturer of Clarinets, Flutes and Piccolos.



FEATURES

durability

Dura-nyl is the most shock-resistant material ever used in making clarinets.

intonation

Accurate pitch in all registers. Every CENTURY is "play-tested" before it leaves the factory.

keywork

Solid nickel silver keys, made by "precision investment" are fully guaranteed.

griplocked posts

All spring posts are permanently anchored in perfect alignment.

plating

Gleaming, "Nickel-Lume" plated metal parts are brighter and remain brilliant indefinitely.

superior workmanship

Mechanisms are precision tensioned by expert craftsmen for light, positive key action.

less bass players make a band sound "heavy."

Percussion

The Snare Drums

1. Separate tension, 8" x 15" snare drums with wire snares should be used for concert band. Separate tension, 12" X 15" snare drums with gut snares should be used for marching band.
2. When purchasing snare drum sticks, test for warping by rolling them on a flat surface.
3. The snares should lay flat, not crossed one over the other.
4. When wire snares are used, put a small piece of adhesive tape on the head where the snares go over the edge. This will save the snare head from being damaged.
5. Have a special place to keep the snare drums. Use a snap fastener similar to a stamp pad holder to keep sticks in place. Install screw eyes for hanging up slings. If fibre cases are used, protect the drum from scratches by covering completely with a cloth.
6. For all 6/8 marches, use a regular 6/8 drum beat repeated as many times as necessary. For all 2/4 or 2/2 marches use the following repeated as many times as necessary (see Fig. 4). This is for marching band only.

The Bass Drums

A. Scotch Bass Drums

1. Separate tension Scotch bass drums are best for marching band. Two small bass drums are less cumbersome than one large bass drum.

B. Concert Bass Drums

1. A separate tension concert bass drum's size is determined by the size of the band.
2. A large snap fastener similar to a stamp pad holder is excellent for hanging up the concert bass drum stick.
3. For a "lift," the bass drummer may use a Scotch bass drum stick when playing marches in concert band.

Cymbals

1. Use straps and pads in preference to handles. This prevents breakage around the center hole, and also eliminates a "dish-pan" tone.

Typani

1. Do not keep typani heads until they break. Replace them about every five years.
2. Have at least three pairs of sticks: hard, medium, and soft.

General Information

1. Keep the bore of all woodwind instruments clean at all times. Use a turkey feather for oboes, and a patch of cloth similar to a gun patch for flutes. Mouthpieces and reeds should be wiped with a "clean" handkerchief.

Fig. 1

STREET BEAT



ROLL - OFF

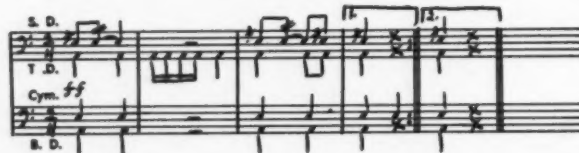
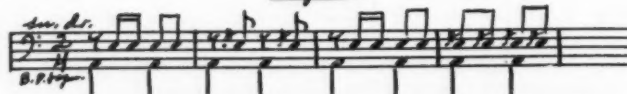


Fig. 2

Fig. 3



Fig. 4



2. Dust under the keys of woodwinds with a small paint brush.
3. Every three months put a drop of fine grade oil at every moving joint on woodwinds.
4. Watch for bending of "lap" keys when putting oboes, bassoons, and clarinets together.
5. Don't buy oboes and bassoons unless you know how to teach them or unless there is someone available to teach them for you. Otherwise, actual headaches to the student can be the result plus some bad problems for you.
6. Rent instruments for beginners from a music dealer. Don't allow the school to purchase "rentals."
7. Regardless of the price of an instrument it is absolutely necessary to purchase, perhaps separately, the finest mouthpiece available.
8. When advising the school or parent on a purchase, remember it is their

money that is being spent. Stick to brands of instruments and supplies that have been "time tested." You can't afford even one mistake.

9. Hot water will peel off the lacquer on instruments.

10. Keep books, music stands, etc. out of instrument cases unless the case is especially designed to carry these things.

The first year band teacher meets many problems. It is hoped that this article will help in preventing some of the more serious mistakes.

Editor's Note . . . Comments received from directors on this feature article will be published in a future issue of THE SCHOOL MUSICIAN.

Address all correspondence to Forrest L. McAllister, Editor and Publisher, THE SCHOOL MUSICIAN, 4 East Clinton Street, Joliet, Illinois.
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Listen to Lawrence Welk's All-Besson brass section on "The Lawrence Welk Show" every Saturday night, "Top Tunes and New Talent" every Monday night. Presented by The Dodge and Plymouth Dealers of America, ABC-TV Network

The best play Besson!

Financial Independence — AT LAST!!!

(as told to George Rausch)

All of us in this great, big, wonderful, growing educational music field once in a while get "in the dumps" because there are so many things we want to do, can do and wish we could do — but can't, because we haven't the means with which to finance all the activities.

Frustrating, isn't it? Well, I've been frustrated a long, long time because the money just wasn't there in the school allocations and to haunt the principal would be to no avail because he "can't give me what he hasn't got."

The road to financial independence — that's what I needed! Let me tell you how I found it:

Sometime ago, a fellow music director mentioned to me that he had bought some new instruments with money raised through a sale of candy. He was quite enthused about the project mainly because there was so little work involved and they had been able to raise the money they needed for the instruments in a matter of days. We talked about it for a while and it didn't really register with me at the moment.

It's funny how things like that sneak up on you. That night — in the very middle of it — I suddenly awoke and it was all clear. I had found the way! Guess my subconscious was really working for me that day.

The next morning, I called that director and got the name and address of the Company from whom he purchased the candy. I immediately wrote them a letter to find out what their plan was all about.

They replied very nicely and told me all about how the MASON PROTECTED FUND RAISING PLAN had raised hundreds, and sometimes thousands of dollars for bands and orchestras, choirs and other school organizations all over the country. They even sent some reprints of letters they had received and the more I read, the more the conviction grew in my mind that I had finally found the solution to my problem.

There were a couple of letters which stand out in my mind as I tell this and I think they'll be of interest to you. Joe Caterino, Director of the Miami Edison Junior High School Band in Miami, said that his youngsters . . .

but let me tell it to you in his own words: "Our order was for two hundred cartons of Twin Coconut Peaks. The cartons were distributed on Monday, the day they arrived; there was no more candy available by Thursday morning." The youngsters had sold the candy AT THE RATE OF \$1000.00 WORTH A DAY!!! with a profit of \$1200.00.

Then there was the note from Bob Griep, Director of Music of a High School in Dayton, Ohio. Mr. Griep's note was short—but, oh so very much to the point: "Please keep our picture for future orders. We will wish to order again."

Another man who had a lot to say in a few words was Leroy Battle of the Douglass High School in Marlboro, Maryland. L.B. had written to Mason: "Words cannot express the pleasure I had in handling your candy product in our recent campaign. In effect the candy sold itself and we received many requests for double orders. We shall certainly use it next year. It beats dances and dinners."

Last but not least, there was another letter which really rang a bell: "Even though we sold all of our candy, the fact that we could return what we did not sell, was very comforting to us."

By the time I had gone through this material, I was singing. I wouldn't be a bit surprised if the tune had overtones of a full bank account.

Now I dug into the meat of the material they had sent me to find out what it was that brought such praise from all over the country. The details of the plan are really simple: The Mason Candy Company sends reasonable quantities of candy on consignment—and what's really wonderful, you don't pay for the candy until after you've sold it—and though these 10¢ bars are the very same ones you find on candy counters all over the country, they were packed in special trays. Around these trays, the company wraps a sleeve on which they print anything we would want, and at no extra charge!

Well, they give you thirty days (but I've yet to hear of a drive which wasn't completed in less than two weeks) in which to sell the candy at a 40% profit—and that really surprised us, because it meant that we were given the oppor-

tunity to sell a well-known brand at an unusually high profit. At the end of the thirty days, we had the right to return any candy which we hadn't sold—and keep the profit on the amount we had sold.

That was the all-important point. We couldn't lose! We just had to make money, and if it went well, we could run two drives like that each year and never worry about money again.

Now that I had digested all of the material, the time for action had come. I called all the youngsters together and outlined the idea. Each would sell a quantity of candy (and when I said Mason Candy, you should have seen their faces light up!) and in two one-week drives each year, we could have sufficient money to do all the things they've wanted to do for so long.

There wasn't even any discussion. The only thing the kids wanted to know was: "When do we get started?"

We sent an order to the Mason Company, told them what to print on the sleeve, and set a date for the start of our drive. Within a couple of days, we had a letter from them telling us when we could expect the candy. They also sent along a pamphlet with helpful hints on how to organize our campaign. Also, their local representative came to see us and offered to help. We of course took him up on it and his assistance in the planning was wonderful.

When the candy came, we went to work. We passed it all out to the youngsters and told them to come back for more when they had sold out the initial quantity. Well, to make a long story short, in just six days we were out of business—or should I say candy? We had sold \$2,625.00 worth and earned ourselves more than a thousand dollars net profit. And all this in six days!

During the drive, we found out how our community felt about this way of raising funds. Wherever I went people would tell me how they appreciated the opportunity to help our music department without actually giving us any money. What they meant was that they would have bought candy anyway

(Turn to page 31)

Have you seen it?



THE REVOLUTIONARY NEW

Ostwald All-Weather shako^{*} is rain-proof!

It doesn't wrinkle, collapse or lose its shape.

The Secret? The one-piece body is molded of tough, resilient, lightweight plastic. Oval shape—better looking, better fitting.

Exclusive with "UNIFORMS BY OSTWALD"

The "All-Weather" shako is now available in the C-51, West Point style. Other shako body styles will be announced as they become available.

See Your Local Ostwald representative for guidance in selecting styles, fabrics, colors, accessories for your new uniforms. Ostwald gives custom-tailoring attention to every detail of your order. Delivery promises—confirmed in writing—are dependable. Phone or write for free booklet "*Fund Raising Ideas*."

^{*}PATENT PENDING



A warm letter of appreciation from Finland—

“Thank You United States”

From Mr. Erkki A. Sipponen
Harjavalta Institute
Finland

Editor
THE SCHOOL MUSICIAN
4 East Clinton Street
Joliet, Illinois, U. S. A.

Dear Sir:

It was about two years ago I wrote a letter to you asking the way to get material for a study on the school music in the United States. The happy result was that I got that material and so much of it, it took quite a long time to get through it and start to write my Essay. Now it's all over and I'm happy to tell that I've passed the last examinations in my university for now (graduated one and a half years ago). I'm running an institute where music has a very important part in the program. I've made experiments in the "keyboard" method too and found it quite successful and interesting.

After the study on the American schools music, I started to enlarge my knowledge about the subject on the whole. I had had a start already some years before when visiting Italy, France, and Switzerland, but since the said work concerning the U. S. A., I began to "dig the ground" more systematically; two years ago in France, last summer in Great Britain, and this summer in Denmark. As a teacher with long summer holidays I have a fine opportunity for traveling and seeing things. It has been very interesting indeed to see how much different nations have borrowed and lent as well, as in methods of teaching and making music as repertoires, forms of organizations, technical, financial, and other questions. How European is the American music, I presume is well known over there. The American influence into the European music has not been so big, of course, but I have to say I didn't think it to be so great

as what it was. For instance, in the Scandinavian countries we have (after the war) had the organizations of the modern music, and thanks to them, also the best from the U. S. A. has come here, usually quite quickly after getting through in the U. S. A. What's coming to the light music and especially dance music, U. S. A. has after the war had the first place, no doubt. In instruments I have seen that many bands use American instruments here, and I think they are right when preferring them, for as I have seen, the instruments made in U. S. A. are quite good. Too bad we can't get them here in Finland as much as we should like to, because of the currency limits I guess, and when we get them the price is usually much much higher than in the U. S. A. because of the high percent which is going to the state, dealers, and music shops, too. Also instruments from other countries are too expensive here and that makes much harm in making new bands and orchestras especially among youngsters who do not have much money to buy instruments. In Finland, which is as everybody knows a sporting country first of all, there is a great demand among young people in getting the possibility to play not only football but also in orchestra or band. All the orchestras and bands which have been made possible by aid from grown-up people have been very successful (and they can play too). When writing the study about your school music I got the impression that your school bands are looking for people to come to play the many instruments of different kinds which are waiting for them. Here in Finland there are many 'kids' who are looking for an instrument (any kind) to play. After the wars we had, there have been many difficult problems which have been more im-

portant, but we hope that it soon will be time for that problem too to be solved so that bands and orchestras would be organized in our schools. In every school there is at least one choir, but instrumental music is being played only in some big schools, mostly in the biggest towns.

The reason why I started to write to you was to ask THE SCHOOL MUSICIAN to thank, for my sake, all those readers of THE SCHOOL MUSICIAN, individuals as well as organizations, that helped me by sending so much interesting material about the school music in the U. S. A. It was a great help, indeed, and I am very glad to see it. It would certainly be interesting and teaching to see that wonderful school music organization you have in real work, also by visiting all those big camps, schools, and workshops with enormous groups. But til then I'm very happy when I remember all what I have read and seen in the pictures, and when I'm reading THE SCHOOL MUSICIAN and see how it's going on.

Now it's summer in Finland. And when it is summer, it means that all the 60,000 lakes we have (little lakes not included) and the hills and the forests are at their best under the northern sun which never sets. And don't think that it's not warm here, for temperature is about 28-35 degrees (Celsius) every day. So with all the real relaxation for a good summer holiday that only this country can give you, Finland is certainly the best holiday resort you can have. And I'll willingly prove it to you if you have time to come.

With all the best to THE SCHOOL MUSICIAN and the school musicians.

Sincerely yours,

(signed) Erkki A. Sipponen

We Go To The Football Game

By James C. Harper, ABA, ASBDA

Bands add to the color and glamour of football games both in the marching at half-time and in their sideline playing, but both will come short of their best effect unless they are planned carefully in advance. Our thought at the moment concerns only the sideline techniques.

Sometimes we are inclined to feel that the band members go to the game primarily to buy and eat, and almost forget the playing they are there to do. None of us wish to deny food to the hungry nor to throw a damper on enthusiasm, but the band must play, and be ready to play when the moment comes, and even this takes planning.

It invariably happens that if band members are temporarily dismissed during a game to go to the refreshment stand, that will be the very time when somebody scores a touchdown and the audience just has to do its singing without any band and with nobody to play the appropriate music for touchdowns. In Lenoir we meet

this by dividing our band into two approximately equal divisions. We call one the "Hot Dogs" and the other the "Coca Colas." Each division is a complete band in itself with every essential section of the band represented. When the band has come back to its seats after the half-time show is over, one division is excused to go to the refreshment stand while the other stays in place and meets any call which the entire band would handle in ordinary cases. If the "Coca Colas" go first tonight, the "Hot Dogs" go first next Friday night. As soon as the "Coca Colas" return to their seats, the "Hot Dogs" are excused to go. This plan not only keeps a capable band ready to meet all calls but it also makes less crowding at the refreshment stand.

So much for eats. Now for the playing itself. As soon as the band finishes playing one sideline selection, the next is immediately announced. The interval may be a considerable time but when the moment comes the band can start

immediately and everybody has the proper place ready. Usually each player has rubber bands on his march book which fasten the pages so the book quickly opens at the number which has been announced as next. Even a book which has been dropped will be picked up to open at the right place.

The announcement of the next number may come at a time when the stands are cheering wildly and when no voice could be heard. To do this we use two sets of cards, each about 11" x 14" in size. Two sets are used because we usually carry two march books to the game and one set of cards represents each book. A set of numerical cards represents one of the march books. The number indicates that it will be that book and tells which selection to locate. Selections in the other book are represented by pictures and we include a few of these with this story.

(Turn to page 46)



When the football team scores a touchdown, or the team captain asks for a time out, a quick way to call a march to the band is through the use of flash cards. One can recognize at a glance, King Cotton, Washington and Lee Swing, Our Director, Pride of the Illini, Stars & Stripes overver, and Under the Double Eagle. The fans like it too, for they soon learn to know the numbers.

Teen-Agers — You may be one who will receive national recognition on Lawrence Welk's new show "TOP TUNES AND NEW TALENT" through —

"The Big Break"

By J. L. Kaufman



Lawrence Welk

The long-cherished hope of every youngster who ever aspired to entertainment stardom, at long last, is now realized—the opportunity to be recognized—and presented on a national television show likely to be viewed by some 35,000,000 people weekly.

The yester-year plaint of every potential young star in the world, that they possessed talent galore, yet remained "undiscovered" by those in a position to "do something" about that talent, has been precluded with the introduction three weeks ago (Oct. 8) my Champagne Music Maestro Lawrence Welk of his new Monday-night ABC Television program, "TOP TUNES AND NEW TALENT."

His second weekly full-hour musical variety television program, "Top Tunes" makes a rousing and successful

bid for fan appeal among the youngsters of the nation, while still retaining those qualities of showmanship which, in the space of a single year on national TV, have brought him 35,000,000 fans who televise his weekly Saturday night Dancing Party. The Saturday night show continues to be sponsored by Dodge, while the new Monday show is co-sponsored by both the Dodge and Plymouth Divisions of the Chrysler Corporation.

The Monday night show constitutes a real and exceptional opportunity for national attention for countless young performers (vocalists and instrumentalists) throughout the nation who aspire to the entertainment world as a career. Keynotes of the new Welk format are the program's dual featuring of popular, newer, tunes as against the

so-called "standard pop" melodies hitherto mainly featured by the Champagne Music aggregation, and the featuring of three or four professional and semi-professional young performers weekly, selected from across the country via audition records and photographs sent to a talent committee. Occasionally, where, in the opinion of the committee, exceptionally unique talent exists, an amateur is featured, although major emphasis is upon the professionalism of selected performers.

Preceding the Premiere program, Welk and his staff sent more than two thousand letters all over America, to radio and television stations, Chambers of Commerce, talent agents, music schools and colleges and universities, suggesting the possible national presentation of well-known local perform-

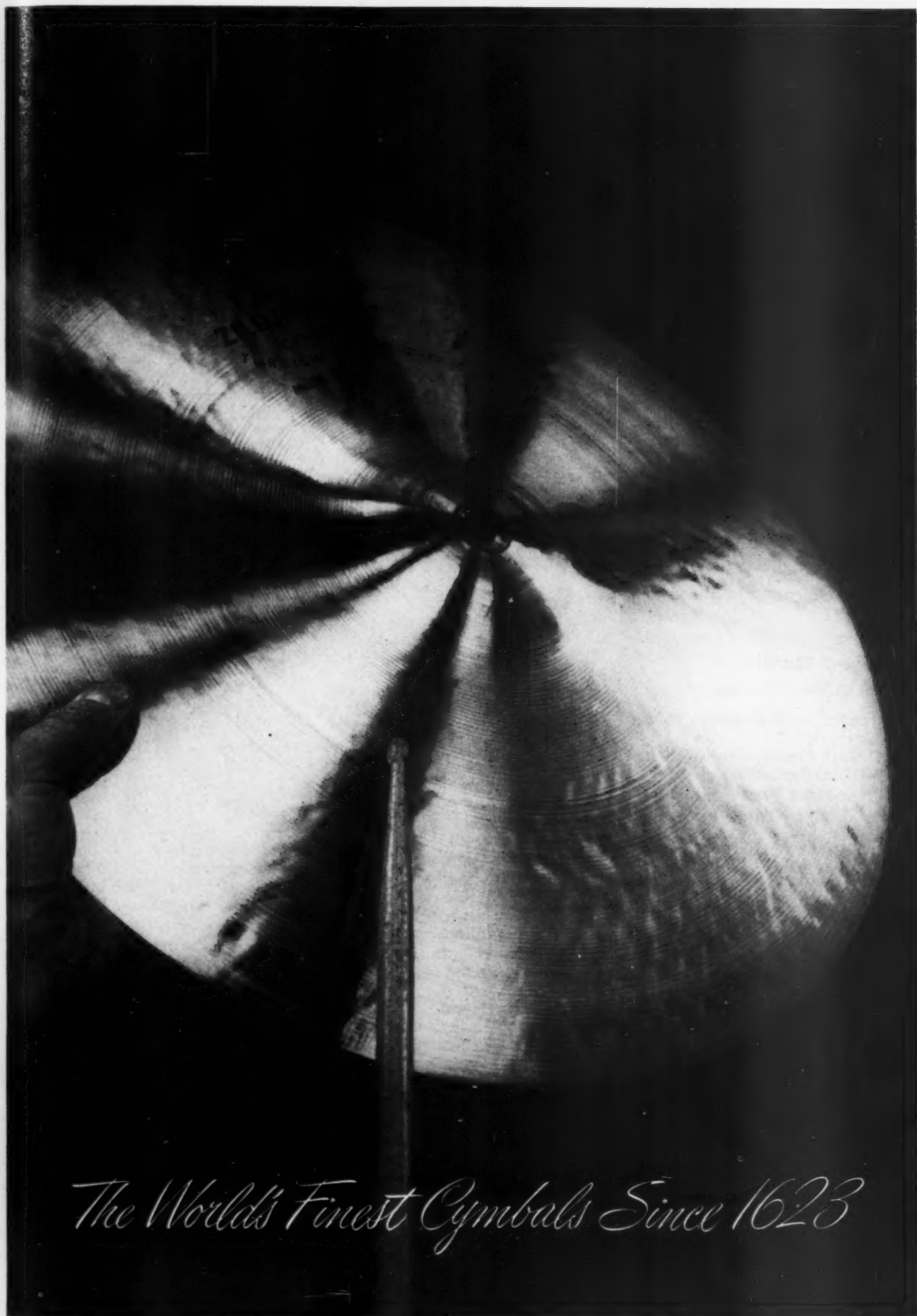


Here is the wonderful Lawrence Welk orchestra and the little "Champagne Lady." Many top teenagers will be selected to appear on Mr. Welk's new show "TOP TUNES AND NEW TALENT" which is seen every Monday night on ABC-TV.

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The World's Finest Cymbals Since 1623

November, 1956

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ers deserving of "The Big Break" of an introduction to a national TV audience.

Resultantly, Welk's Hollywood and Santa Monica offices were literally flooded with audition records, tape-recordings and photographs of all descriptions, necessitating the laborious and never-ending job, for the Talent Committee, of listening to each individually, and culling good talent from mediocre.

Of especial importance to readers of THE SCHOOL MUSICIAN is the assurance by the Welk staff that performers' audition records or tapes sent by, or carrying recommendations from a recognized music school or music teacher, will receive preferential hearing, in that entertainers thus recommended are more certain to possess the calibre of outstanding talent desired by the committee.

Records and photographs, together with a fact sheet giving a performer's name, age, address, school, previous professional or entertainment experience, and other incidental items of general information, should be mailed to: Talent Committee, Lawrence Welk's "TOP TUNES AND NEW TALENT" Program, Hollywood 51, California.

The Band Stand

(Continued from page 11)

- State Teachers College, Montclair, N.J.
- (2) North Central Division-Private Dining Room, No. 2
Chairman: Leonard V. Falcone, Michigan State Univ., E. Lansing, Mich.
 - (3) Northwest Division-Private Dining Room No. 3
Chairman: Randall Spicer, Washington State College, Pullman, Washington
 - (4) Southern Division-Private Dining Room No. 4
Chairman: C. B. Hunt, Jr., Peabody College, Nashville, Tenn.
 - (5) Southwestern Division-Private Dining Room No. 9
Chairman: Hiram H. Henry, Oklahoma A. & M. College, Stillwater, Okla.
 - (6) California-Western Division-Private Dining Room No. 5
Chairman: William A. Schaefer, University of Southern California, Los Angeles, Calif.

**Friday, December 14 —
Evening**

8:30—CONCERT—University of
(Turn to page 33)

"Keyboard Experience"

OR

Piano Instruction

By Harriette Cleveland

Because of piano instruction being offered to all of the members of a fourth grade class, we have called it "Keyboard Experience."

This experimental class began in the fall of 1950 through the help of the American Music Conference, Mr. Marion Egbert, Department of Community Service, as the promoter, and was also an outgrowth of a Piano Clinic conducted by Dr. Raymond Burrows, of Columbia University, sponsored by the Columbia Piano Teachers last fall.

Two spinet pianos were lent, and materials of instruction, were given by two piano dealers in the city, who have been most interested and helped in many other ways.

One other class was begun this past year through the interest of another music teacher in a Junior High School. Through these classes other music teachers have become so interested that we hope to have several more classes in this field next year for we feel that these classes have proven most worth while.

Demonstrations have been given to P.T.A. groups, visiting music teachers, (some from other towns), Music Education faculty members and their class members of two colleges, also regular and prospective classroom teachers.

Below is an article written by the teacher of these experimental classes:

Keyboard Daniel Boones

By Mrs. Gene Hampton,
Teacher, Brennen and
Miss Carol Mundy,
Principal, Brennen.

It has been truly an exploration, not only by the pupils, but by the teacher, too. It has been a case of "trial and error"—our experiment in class piano or keyboard experiences. It has not been the "survival of the fittest," for surprisingly, every child has been among "the fittest," even those who had never thought of the piano as anything except a piece of furniture before September, 1950.

There have been thirty-four fourth graders "exposed" to the class piano program for about forty five minutes each week. Seven of these who are taking music from private teachers have been titled "assistants." They have helped the inexperienced pupils, twenty-five in September and eighteen now, in learning the correct fingering and in finding the beginning notes, both of the cardboard keyboard and on the piano keyboard. Two spinet pianos which were loaned by music houses

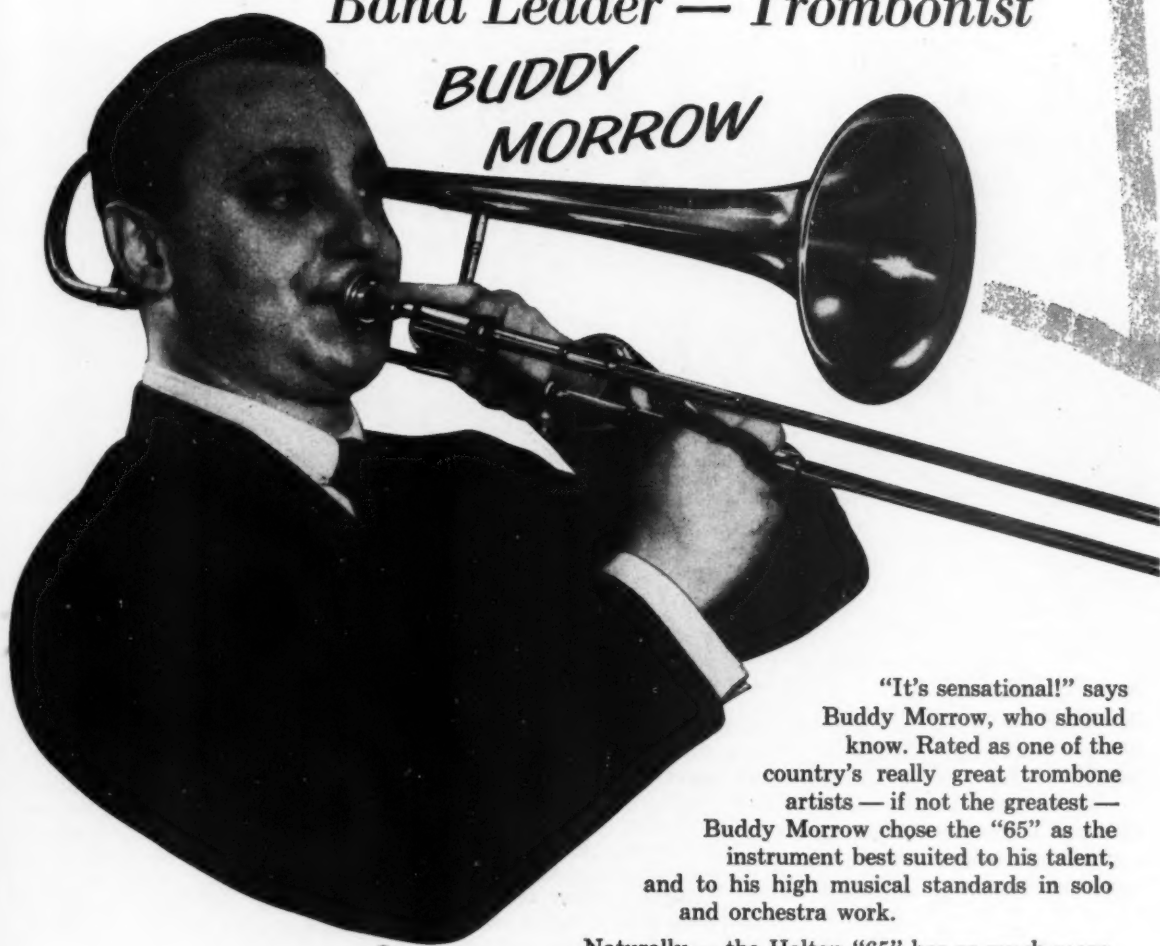
(Turn to page 61)

It's Holton's New Model "65"

Trombone for famed

Band Leader — Trombonist

**BUDDY
MORROW**



"It's sensational!" says Buddy Morrow, who should know. Rated as one of the country's really great trombone artists — if not the greatest — Buddy Morrow chose the "65" as the instrument best suited to his talent, and to his high musical standards in solo and orchestra work.

Naturally — the Holton "65" has so much *more* to recommend it to top instrumentalists today. It features a finer, fuller tone, easier top register, every note absolutely sure with no tendency to splitting or cracking. New lightning-fast slides are made of solid nickel silver inside and outside. Perfectly balanced without extra weights, it also has a new improved slide lock and bell lock. .485 bore at slides, 7½" bell. Hits the top notes with ease! Try this at your Holton dealer.

the Swing to Holton
becomes a Surge . . .

HOLTON

Frank HOLTON & Co.

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PREFERRED

INSTRUMENTS FOR OVER HALF A CENTURY

November, 1956

Please Mention *THE SCHOOL MUSICIAN* when answering advertisements in this magazine

23

THE CHORAL SPOTLIGHT

... is on

... Greensboro, North Carolina, Senior High School Choir ...



The Greensboro, N.C. High School Choir, Eula M. Tuttle, Director.

The Choir

Citizenship and Service through Singing

The Senior High School Choir of Greensboro, North Carolina has received many honors for which the 65 members can be especially proud. But their most significant achievement in their eleven year history with their director MISS EULA M. TUTTLE, has been the continuous service that this group of splendid young singers has given to its school and community. Each year the choir gives special performances for local civic clubs, church programs, banquets, civic and school functions. Each performance is regarded as another opportunity for service and good citizenship through singing.

The choir is entered in State Contest each year in the most difficult classification and consistently wins top ratings. The choir has been invited twice in the past five years to appear before the Southern Division of the Music Educators National Conference. In 1951 they sang at the meeting in Richmond, Virginia, and in 1955 at New Orleans.

The Senior High School Choir is the only choral organization in school that is screened and at least one year of vocal technique and theory at high school is prerequisite. *The vocal classes meet for one hour each day, just as any other class, and the courses carry full credit.*

Special performances during the past year included concerts at Women's College of the University of North Carolina, and at Greensboro College. The choir also sang in the North Carolina State Festival.

Many fine compliments have been extended to this choir, but the one the young singers are most proud of come from one of the judges at the State Contest two years ago. Said this judge after hearing nearly fifty other choral groups during the long day and night session: "This was a superb performance, one worth waiting all day for."

THE SCHOOL MUSICIAN congratulates this outstanding choral organization. May these fine young singers always hold high their desire for community service and good citizenship through the maximum use of their talents in the Choral Art.

The Director

EULA M. TUTTLE entered the field of choral music through the back door. She majored in speech and dramatics at Lynchburg College, and did not decide to enter music until after she had been teaching for several years.

Since becoming a choral director, she has studied at Women's College of the University of North Carolina, Northwestern University, Columbia University, Fred Waring Choral Workshop, Massanetta Choral Workshop, Massanetta, Virginia, and the North Carolina Choral Workshop. She has had special study under such famous choral authorities as Dr. Lora Hoggard, Max Krone, Noble Cain, Ida Bach, and George Howerton.

Of her work, Miss Tuttle has this to say: "Any story of our choir or of any success we have had must include



Eula M. Tuttle

credit to many people other than the director. First, we have a very fine city school program under the direction of Mrs. C. M. Bachtell. The idea of group singing is started in the elementary grades and continues through high school. Through all grades singing is elective. Also responsible is the splendid support we receive from our city administration.

"Perhaps most vital is the cooperation we get from our high school faculty, and especially our principal, Mr. A. P. Routh. He is directly responsible for the excellent scheduling of our music classes, which is so necessary if the program is to be successful. Because of this, we have no conflict between music and other activities of the school, such as sports. Students may do both in our school, and often football players are our best members. Because of the consideration given us by the principal and the faculty, music students are expected to give their best efforts to the school and the community. We demand a great deal of time and effort on the part of the members of the choir. We find that they like the detailed work they must do, and they do not mind the extra effort expected of them. The group unity is especially strong, and they take great pride in maintaining high standards of performance. They sing well technically I am told, but they are particularly famous for their ability to project the mood of the song to an audience. Many people have remarked, 'They sing as if they could not possibly do anything else.' The words of the song are after all most important I believe, and whether the song is designed to make one laugh or cry, our chief aim is to let the audience 'live' the song with us. It is this quality that has prompted some to say of them, 'They sing better than they can.'

"The following illustrates the pride our choir members feel for their organization. This year, one member of the group was awarded the Morehead Scholarship to the University of North Carolina, valued at \$5000. He was president of the senior class, managing editor of the school paper, and a member of the National Honor Society, local Torchlight chapter. When the story appeared in the Greensboro Record, one of the two daily papers, one line read, 'The position he most prizes, however, is that of membership in the school choir.'"

THE SCHOOL MUSICIAN salutes Miss Tuttle for her splendid work in the field of choral music. Her energetic musical leadership, her desire for developing good citizens, and her ability to create sensitive musical perfor-

mances has endeared her to school and community, and reflected credit upon the whole teaching profession.

Repertoire

SACRED:

- Early In The Morning, McCormick
..... Shawnee Press, Inc.
Salvation is Created, Tschesnokoff,
#4129 J. Fischer & Bros.
David's Lamentation, Billings, arr.
Siegmeister, #CM6572
..... Carl Fischer, Inc.
The Last Words of David, Thompson,
#2294 E. C. Schirmer Music Co.
Gloria In Excelsis, Jolley, arr.
Hoggard Shawnee Press, Inc.
Hodie Christus Natus Est, Willan,
#CM469 Carl Fischer Inc.
Mary, Mary, Where Is Your Baby,
Hairston, #1003
..... Schumann Music Co.
Two Kings, Clokey, #7211
..... J. Fischer & Bros.
Sanctus and Hosanna, Mozart,
#1922 Boosey & Hawkes
Breath of God, Sateren, #1050
..... Augsburg Pub. Co.
O Praise The Lord, Jolley, arr.
Hoggard Shawnee Press Inc.
Kyrie Eleison, Dieterich, #1931
..... Boosey & Hawkes
Battle Hymn Of The Republic, arr.
Wilhowsky, #CM4743
..... Carl Fischer, Inc.
Onward Ye Peoples, Sibelius, arr.
Lefebore, #GM938-10 Galaxy

SECULAR:

- The Lark In the Morn, arr.
Thompson, #1782
..... E. C. Schirmer Music Co.
O Softly Singing Lute, Borowski,
#7598 J. Fischer & Bros.
Whirlwind, Jones, arr. Ringwald
..... Shawnee Press Inc.
While We're Young, arr. Ringwald
..... Shawnee Press Inc.
Russian Picnic, Enders, #9544
..... G. Schirmer, Inc.
One Fine September, arr. Ringwald
..... Shawnee Press Inc.
The Gandy Dancers' Ball, arr.
Simeone Shawnee Press Inc.
A Tribute to Romberg, arr. McLean,
#5-H2077 Harms, Inc.
When The Foeman Bares His Steel,
McConathyk, #377
..... C. C. Birchard & Co.
Oklahoma Choral Selections,
Rodgers, #124
..... Crawford Music Co.
The Inch Worm, arr. Simeone
..... Shawnee Press Inc.
Where In The World, arr. Ades
..... Shawnee Press, Inc.



Book Reviews

"Books That Help"

1. *THE MOZART COMPANION*—edited by H. C. Robbins Landon and Donald Mitchell. Published by Oxford University Press. 397 pages. \$6.50.
2. *A MOZART LETTER BOOK* by May Kenyon. Published by Associated Booksellers, 2106 Post Road, Westport, Connecticut. 158 pages. \$4.00.
3. *THE STORY OF MOZART* by Helen L. Kaufmann. Published by Grosset and Dunlap. 173 pages. \$1.50.

Mozart's two hundredth anniversary will be over next January 29th, and the occasion has been marked with tribute such as no other composer has yet received. Musicians all over the world have performed his works in special commemorative concerts, and audiences all over the world have been enriched by this extra attention.

Publishers, too, have marked the year with a number of publications, each one shedding more light on the genius of this greatest of all musical minds. Here are three significant and varied books that make for interesting and even sometimes fascinating reading.

THE MOZART COMPANION is certainly one of the most unusual publications issued during Mozart's bi-centenary. Leading Mozart scholars from several countries have been commissioned to contribute to this new work. Every branch of Mozart's music is discussed by such great authorities as Friedrich Blume, Gerald Abraham, Otto Erich Deutsch, Hans Engle, Karl Geiringer, and many others, and these eminent musicologists have written on such subjects as Mozart's Style and Influence, The Symphonies, The Concertos, The Operas, Chamber Music, Keyboard Music, Church Music, etc.

This book is a study of his creative output; a fresh analysis of his musical stature by some of the greatest Mozart authorities of our time.

A MOZART LETTER BOOK takes the measure of the man through his own pen. Mozart was a voluminous letter writer, and these letters have been preserved and translated many times. This volume takes the reader to his return from Paris in 1779 and tells a fascina-

(Turn to page 27)



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The Choral Folio . . .

By Walter A. Rodby

More New Issues

Continuing with last month's review of new choral octavos, this issue will call to your attention SECULAR pieces for MIXED VOICES.

Choosing just a few pieces from the great pile that accumulates in a year's time is no easy task. Particularly when so much really excellent music is being printed these days. Consequently, we have tried to include music of many different types and styles in order that there may be something to interest every choral conductor.

* * *

1. *MY DREAM SONATA, SATB with accompaniment*, by James Van Husen, arranged by Walter Rodby, Published by Educational Music Services, Inc. 147 West 46th St., New York 36, N.Y. Octavo #V-503. 25¢.

One of the loveliest numbers to hit the popular field in a long, long time. Right now, the juke boxes are playing two versions of it—one by Capitol's recording star Nat King Cole, and the other on the Kap label by Roger Williams (of "Autumn Leaves" fame).

Jimmy Van Husen, who wrote this beautiful song, is one of the country's fine hit tune writers. Last season, for example, he wrote the music for TV's version of "Our Town" that starred Frank Sinatra. "Love and Marriage" was one of the hit tunes in that production. He also wrote "Tender Trap," another one of last season's big hits.

The arrangement is easy — almost too easy. The song itself is so beautiful and simple that a complicated production-type arrangement would have made the selection sound artificial. Consequently, absolutely any choral group can make this arrangement sound well—either a large chorus or small ensemble.

"Dream Sonata" is also published for SSA in substantially the same arrangement.

If you wish a free sample copy, write to the publishers direct, or a note to this column will also get you the same results.

* * *

2. *PRETTY LITTLE MISS, SATB with accompaniment, American Folk Song* arranged by Frank R. Bonhorst.

Send all questions on Choral Music and techniques direct to Walter A. Rodby, 819 Buell Avenue, Joliet, Illinois.

Octavo No. 5151, published by C. C. Birchard, 20¢.

A cute little ditty with a real tart, contemporary sound.

Mr. Bonhorst in addition to being a fine organist is widely recognized as a serious contemporary composer. In this piece he has set his mind to lighter things and arranged a not-so-well-known American Folk Song that should delight any vocal director interested in contemporary choral writing.

PRETTY LITTLE MISS is about the gal who received her proposal "with a tee, hee, hee," but when mama said "no," pretty little Miss wasn't so silly that she couldn't come up with a solution to the problem.

Musically, it is easy, but you will need an alert pianist who can capture the style of the tricky accompaniment. The part writing is good, and if you are looking for a choral piece a little different from the usual American folk song arrangement, you will find it here.

* * *

3. *HAYRIDE, SATB with accompaniment, Words, Music, and Arrangement by Don Lange. Published by Plymouth Music Co., 2908 The American Bldg., Rockefeller Center, New York 20, N.Y. 20¢.*

Not since the Waring arrangement of "Country Style" has a piece hit the counters with that same "let's-have-a-square-dance" feeling. "Hayride" isn't as good a melody as "Country Style," but it certainly has everything else. Tricky off beat phrasing that sounds difficult, but really is easy; a real hoe-down flavor, and the abandon of an honest-to-goodness hayride. You singers will love it—old, young, advanced, or beginners.

By the way, Plymouth Music Co. is a rather new publisher, and so far, they have been issuing interesting and quality octavos. A post card will get you free sample octavos, and also, you will be placed on their mailing list for futures.

* * *

4. *SPEED YOUR JOURNEY ("VA*

PENSIERO") from the opera "Nabucco" by Giuseppe Verdi. English version by Norman Tucker and Tom Hammond. SATB with accompaniment. Octavo No. L.D. 398. Published by G. Ricordi. 20¢.

One of Verdi's wonderful operatic choruses eminently suitable for high school choral groups.

So many choral conductors tend to overlook the fine literature of opera choruses. Music of this type was tailor-made for a choral group, and should be heard more often in concert. Especially when one comes out with a decent English translation.

This particular chorus from "Nabucco," one of Verdi's earliest operas, has the beautiful melody that characterizes so many of his later works. It starts out *sotto voce* SAB and later divides into SATB. Much of it is unison, and the melody is all Italian and sunshine. However, the accompanist must be able to handle six sharps.

If you have never used an operatic chorus in concert, here is an excellent one on which to get started.

* * *

5. *DIVINE POEMS of John Donne, SATB A cappella, by Bernhard Heiden. Octavo No. A-183, published by Associated Music Publishers, Inc. \$1.00.*

These pieces were first performed in New York by the famous Concert Choir directed by Margaret Hillis. This is what the New York Herald Tribune had to say about that performance:

"Mr. Heiden, now professor of composition at Indiana University, has written in various fields; the settings of poems by John Donne heard in this concert show a notably expert mastery as a composer for a cappella choruses, in expressive and rhythmic congruence of the poetry and the music, flexibility and combination and contrasts of musical lines and hues. The style, while of today, also has something of the atmosphere of the period of the poems; the prevailing harmonic color sometimes suggests a touch of austerity and limitation of range, but there are episodes of marked imaginative appeal; the music calls for skilled performance, in its fluent contrapuntal passages, but there is no impression of elaboration or scholarship for its own sake."

This is contemporary choral music with a capital "C". Difficult at times and yet with passages of exquisite beauty and simplicity. A worthwhile project for any choral group. A magnificent accomplishment for a high school chorus.

6. *ONE MORE DAY, SATB with accompaniment, Sea Chanty arranged by Robert G. Olson. Octavo No. 2242, published by Clayton F. Summy Co. 25¢.*

A brand new, salty setting of a rousing sea chanty.

Bob Olson is an old hand at this type of choral arrangement—he knows what works well and sounds quickly with high school choral groups. Much of his canny know-how has gone into this arrangement and as a result Summy has added another good seller to its octavo library.

If you are looking for an easy but effective sea chanty, one that you can work out in a hurry, look no further.

* * *

7. *OPEN YOUR HEART TO SPRING, SATB, by Marian Chaplin. A Rhythm-Antic arrangement by Harry Simeone, published by Shawnee Press. 20¢.*

Few people writing for choruses these days can match the nifty rhythmic touches that Harry Simeone gets in his arrangements. Here is another one of his swingy "rhythm-antic" arrangements that will have any choral group rocking (but not rolling) in a minute.

This one has a sort of easy, lackadaisical feeling with one of those Western, horse-hoof beat rhythm-piano accompaniments.

The girls voices divide into three parts singing the melody, while the boys sing a most effective rhythmic counterpoint.

This piece will make a hit with chorus, audience, director, and accompanist. It's one of those "fun" pieces that could well be in any choral folio.

* * *

Next month for the first time in five years, THE CHORAL FOLIO will present a guest columnist. Mr. Francis F. Martin, vocal music director in the Anaheim California City School, has written a most interesting and valuable analysis of several different "Ave Maria's," all of which are available in octavo form. Choral directors everywhere will be interested in this unusual study.

W. R.

Book Reviews

(Continued from page 25)

ting story. However, Mozart's writing was scratchy, hasty, and difficult to decipher. His bi-lingual and even tri-lingual writing (French, German, Italian, and even a Salzburg Slang); his

vague references to his compositions; his casual name dropping; all make editing an absolute necessity.

The author has done an admirable job in reducing these language difficulties into fascinating reading. No reader can get through the first twenty pages of this book without realizing how vitally alive and thoroughly human Mozart was. This edited sample almost makes you a friend of the family.

THE STORY OF MOZART is a children's book, but the kind that older folks like to read.

Helen Kaufmann has written many books, mostly about music, and she has the talent for making her reading come alive. She has recreated the merry, free spirit of Mozart in a biography that will delight youngsters everywhere.

If you have no book about Mozart for your Junior High School library, this book is a must.

CHORAL CONDUCTING by Archibald & Davison. Published by Harvard University Press. (Seventh Printing) 73 pages. \$2.00.

Dr. Davison has been associated with the Harvard University Choir, the Harvard Glee Club, and the Radcliffe Choral Society for almost thirty five years.

This book, now in its seventh printing, is one of the most useful, and practical books of its type in print. Dr. Davison knows his choral conducting as few men do, and he im-

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DRUM MAJOR and TWIRLING WORKSHOP

By Floyd Zarbock

Former Drum Major for the University of Michigan Marching Band.

Each time your band performs, the band director, the twirlers and the drum major meets new problems that must be successfully solved in order for the band to perform in a grand manner. In observing neighboring bands and various bands in parades and on television you have probably noticed the positions of the twirlers and drum major with respect to the band. There are several arrangements that not only work functionally but that also look good to the street observer or the football spectator.

Part I

In the first hypothetical situation assume the number of twirlers is such that they can march and twirl in a single rank. (See Fig. 1) For speaking purposes we chose three twirlers and one drum major.

One of the most common errors is to march out of alignment. If there are just two twirlers it is very easy to stay in formation. When three or more are marching abreast it becomes slightly more difficult. The person who marches and twirls the best should always be placed as near to the center of twirler line as possible. The other twirlers then will guide to this person which will mean the guide is to the center and not to the right, the latter being the more common.

In order to march and twirl it is very important to have a twirling routine that will enable you to remain in step, to watch the head twirler, and to keep from dropping. The flexible routine we presented in the October Twirling and Drum Major Workshop is one of this nature. In order for any twirling group to look good it is imperative that twirlers remain together.

The drum major in this case will ordinarily be from 3-4 paces in front of the twirlers. In this position he still is in sight of all but a few of the band members. His voice commands and whistle commands will be heard by all. He also will be far enough in front

Send all questions, pictures, news releases and other material direct to Floyd Zarbock, 825 James Court, Wheaton, Illinois.

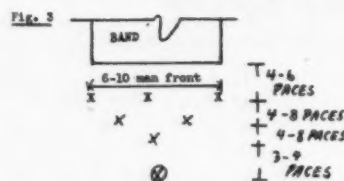
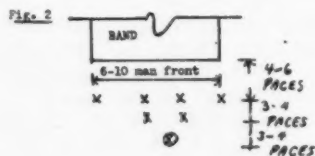
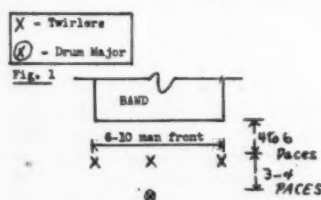
of the twirlers so as not to interfere with their movements.

Incidentally if there is ever any doubt in the drum major's mind as to whether or not his commands will be heard, he should execute them facing the band.

PART II

In this case assume that the number of twirlers is such that they cannot march and twirl in a single rank. The easiest solution is to line up in two ranks as indicated in Figure 2.

With four or more in a rank it is more difficult to stay in line. In this case it is best to put the second best marcher and twirler as near as possible to the center of the second rank of



twirlers. The number one twirler should march in the center of the front rank of twirlers. This twirler is most easily seen in this position, in addition this place gives her the ideal spot for controlling the pace of the entire group and at the same time she can very easily observe the drum major.

The more twirlers you have performing as a single unit the more difficult it is to keep together in your strutting and twirling routines. Therefore, you should bear in mind the number of twirlers you will be using and develop strutting and twirling routines commensurate with their ability and number. Keep in mind that a simple routine executed in exact unison looks far better than a slightly more difficult routine that is not together.

Notice in this second case that the drum major necessarily must march 3 or 4 paces further in front of the band than was required in the first example. The additional paces makes his communications with the band harder. It becomes increasingly more important for him to execute the voice and whistle commands loud, precise, and projected. If just one person does not hear a command the entire movement will be spoiled and invariably audiences will make more comments about the one movement with a flaw than they will about the other ten movements which were executed without errors.

In some instances where there are two or more ranks of twirlers it is more desirable to place the drum major between the band and the last rank of twirlers. The argument for this is simply that the drum major is closer to the band which will quite naturally give him better control.

Part III

Here is an arrangement of twirlers that is used all too frequently. (See Figure 3) Basically this pattern can be considered as a "Y." This presents a few problems that provide the average twirlers many embarrassing moments.

This arrangement makes it very difficult for the number 2 and 3 twirlers to guide and as a result it is even more difficult for the number 4 and 5 twirlers to keep in line. The problem naturally is not as serious if you are standing still and performing but it is virtually impossible to stay in line and twirl while on the march using a "Y" type formation.

Another serious problem with "Y" is that the number 4 and 5 positions do not have a good view of the lead twirler who will usually be in the num-

(Turn to page 46)

American Bandmasters Association Convention Plans Being Formulated

Plans for the 1957 Convention of the American Bandmasters Association convention are now being formulated. Scheduled for Pittsburgh on March 6, 7, 8, and 9, the members will be treated to outstanding music by such great



Col. George S. Howard (l) Director U.S.A.F. Band and this years ABA President, poses with Dr. A. A. Harding, Director Emeritus of the U. of Illinois Band, and Honorary Life President of ABA.

musical organizations as the Carnegie Tech Band, which is under the direction of ABA member George Reynolds. Mr. Reynolds will also be the official host of the convention.

Col. George S. Howard, in Charge of Music, United States Air Force, and director of the famed USAF Band will preside at all official sessions as the president. Dr. A. A. Harding, director Emeritus of the University of Illinois Band, and Honorary Life President of ABA will take an active part in the years activities.

Official Army Song To Be Dedicated During Veterans Day Ceremonies

The Department of the Army has announced the adoption of "The Army Goes Rolling Along" as the official Army song.

The song is based on "The Caissons Go Rolling Along" by the late Brigadier General E. L. Gruber, with lyrics drawn from within the Army itself,

revised and adapted by Dr. Harold W. Arberg, Soldier Music Advisor, Special Services Division, Adjutant General's Office. Copyright is held by the U. S. Army.

Secretary of the Army Wilber M. Brucker has directed that the song be officially dedicated at U. S. Army installations throughout the world on November 11, Veterans Day, and play an important part in ceremonies of the day.

Purdue University Has Marching Band Clinic

Some 280 high school band directors from the state of Indiana attended the First Annual High School Marching Band Clinic held at Purdue University last September 8, 1956. This event was co-sponsored by the Indiana Bandmasters Association — Nilo Hovey, Butler University, President; Al G. Wright, Director of Bands at Purdue University, Director; and Robert R. McEmber, Purdue University, Assistant Director.

The Purdue Marching Band Clinic was a "marching clinic for high school directors by high school directors" which ran for a full day and featured Indiana band directors who have developed outstanding and successful marching bands.

The clinic program featured demonstration groups, motion pictures, and displays of marching band instructional aids. Clinicians appearing on the program included the following: Nilo Hovey, Director of Bands, Butler University; Hal Meurer, Director of Bands, Lincoln High School, Vincennes, Indiana; Larry Johnston, Director of Bands, Bosse High School,

Evansville, Indiana; Robert R. McEmber, Assistant Director of Bands, Purdue University; Al G. Wright, Director of Bands, Purdue University; Don Parlette, Director of Bands, Muncie Central High School, Muncie, Indiana; Al Stodden, Director of Bands, Central High School, Fort Wayne, Indiana; Ralph Chandler, Director of Bands, Ben Davis High School, Indianapolis, Indiana; Tom Bishop, Director of Bands, Jasper High School, Jasper, Indiana; Richard Bowles, Director of Bands, Jefferson High School, Lafayette, Indiana; Hugh Scott, Director of Bands, Jeffersonville High School, Jeffersonville, Indiana; George Vaught, Director of Bands, Anderson High School, Anderson, Indiana; Robert Carr, Director of Bands, Richmond High School, Richmond, Indiana; and Carroll Copeland, Director of Bands, Franklin High School, Franklin, Indiana.

The Second Annual High School Marching Band Clinic is now being planned and will be held next September 7, 1957.

West Point To Select New Director of Music Nov. 20

WEST POINT, N.Y.—Major General Garrison H. Davidson, Superintendent of the United States Military Academy, has announced that applications are being accepted for the position of Director of Music and Leader of the Military Academy Band.

Applicants should state complete educational, musical, and military background and experience, and should forward this information to Lieutenant

(Turn to page 64)



Some 280 high school band directors attended the first annual Marching Band Clinic at Purdue University on September 8th.



AMERICAN SCHOOL BAND *Directors' Association*

ASBDA TAKES VITAL ACTION AT BOULDER CONVENTION

By Arthur H. Brandenburg
"ASBDA-Editor"
1128 Coolidge Road
Elizabeth, New Jersey

It was evident that the American School Band Directors' Association Convention at Boulder, Colorado last August pointed up the fact that this young organization has broadened the scope of its work immeasurably in the four years of its existence.

The fact that the preliminary work of the ASBDA permanent committees operating under the title of "Course of Study" has now been extended to include additional research, is significant. "The Continuing Program for the Improvement of School Bands Committee" is the new appellation of this broadened field of activity and will henceforth be referred to as the CPISB Committee. The school band directors on the committee connected with this assignment felt that it would take real effort on the part of additional committee-men, as well as an adequate amount of time to move the various phases of the program forward over the ensuing years. Hence the rea-

son for setting up some committees on a semi-permanent basis. Too, the entire membership of ASBDA is being brought into the whole study and research problems, as the various projects are developed.

Two cases in point come to mind now. The CPISB Committee decided at Boulder, with the sanction of the executive board, to begin a comprehensive poll of opinion relative to the individual methods used in teaching the various instruments of the band. Methods used for pre-band classes are to be included. It was proposed that a two-pronged attack be made on this study. First, each member of the ASBDA, according to his major instrument specialty, will be asked to list methods he considers in the class of "Highly recommended" or "Moderately recommended." Methods are to be set down in categories of "Beginning," "Intermediate" and "Advanced" levels of teaching. A survey of supplementary method material, designed to be used along-side of the regular method material, will be another area studied. Forms for the two surveys should reach ASBDA members this fall. Arthur H. Brandenburg, Elizabeth, New Jersey, heads this particular

part of the "Improvement Program." Any member who desires to fill in method material for his "minor" specialty of instruments is indeed welcome to send it to the committee. In fact, those band directors who have a well-organized and integrated course of study for each instrument they teach are urged to share in this two-fold survey of teaching material.

Another section of the "Band Improvement Program" headed by Vice President elect Robert W. Dean of Spencer, Iowa, will delve into the study of Solo and Ensemble material in three levels of teaching—elementary, intermediate and advanced. You will hear more about this in a later issue of the "School Musician" through the ASBDA columns.

Sub-committee chairmen appointed to cover other phases of the CPISB Committee are:

Lynn Huffman of Illinois—

"Exchange of Programs and Concerts between member bands."

Herbert Rehfeldt of Wisconsin:

"Drop-out of players in School Bands."

At one of the general business sessions of the Boulder convention, the following recommendations of the ex-



ASBDA BAND OF THE MONTH . . . This month we would like to honor the outstanding Northwest High School Band from Canal Fulton, Ohio. Famous for its beautiful symphonic interpretations and well disciplined drills, the band is under the direction of Emil W. Puffenberger, past chairman and a current member of the National Membership Committee of the ASBDA.

executive board pertaining to Maintenance of Membership and Affiliated Membership were unanimously approved:

"Maintenance of Active Membership"

1—Membership must be maintained by paying dues annually. Deadline for the payment of dues shall be 90 days prior to the date of the annual convention. Non-payment of dues shall be cause for automatic suspension.

2—Membership must be maintained by attendance at annual conventions. Absence from 3 consecutive conventions shall be considered reason for automatic suspension.

3—Membership must be maintained by sincere cooperation and active participation in major projects of the ASBDA. Apathy towards correspondence and committee assignments shall be subject to review by the State and National Membership committees as a basis for suspension. Final decision on suspension shall be made by the Executive Board.

"Readmission to Active Membership after a Suspension"

1—A band director under suspension may re-apply for active membership to the ASBDA. The request for readmission must be in writing to the State Membership Chairman. The procedure for readmission to active membership shall be the same as that of a new member.

"Affiliated Memberships"

1—Affiliated members shall include former active members of the ASBDA who are not now actively engaged in the teaching and directing of school bands on the Elementary School, Junior High School, and Senior High School levels. All privileges and responsibilities of membership retained except voting. Dues of affiliated members shall be \$5.00 per year.

The national membership committee recommended that the following procedure be added to the present operation for processing a new application for membership:

"A no vote against membership application be qualified with a written reason acceptable by 2/3 of state membership committee."

This addition was approved by the membership at large and will become a part of the printed membership procedure cards.

William Robinson of Oklahoma was re-elected Chairman of the Membership Committee. Other members of the committee are as follows:

Mac Carr Michigan

Lloyd Swartley Minnesota
Cecil Garrison New Mexico
Robert Dean Iowa
Don McCabe South Dakota
Herbert Rebfeldt Wisconsin
Charles Nicholls Colorado
Walter Sells Ohio
Roy Lyman Montana
C. B. Nesler Illinois
Darwin Snyder Nebraska
David Petraso Oregon
Phillip Fuller Virginia
Burril Monk California
Emil Puffenberger Ohio
Arthur Brandenburg New Jersey

At another business meeting, President Earl Pat Arsers paid tribute to the late Dr. Edwin Franko Goldman, who passed away February 21, 1956. The American School Band Directors' Association, through its Executive Board, voted to make a contribution to the Edwin Franko Goldman Scholarship Fund.

Lewis Crew of Michigan made an announcement indicating that every active ASBDA member is to receive an engraved membership certificate, suitable for framing, and each active member may order an attractive lapel pin which has a distinctive design appropriate to the band directors' profession. Pins may be ordered through the Treasurer's office, Stanley Shoemaker, High School, Jackson, Michigan.

The American School Band Directors Association is happy to cooperate with the College Band Directors' National Association in a project involving acoustical research. Dr. J. C. Neilson of Oklahoma City, Oklahoma, of the college band masters' group, met with the permanent committee that President Arsers appointed for this study. Members of the ASBDA who will serve on this committee are: Dale Harris, Michigan; Emil Puffenberger, Ohio; Warren Felts, Illinois; Pat Arsers, Texas; and Ed Kehn, Colorado.

At the last business session of the Boulder Convention, the 1957 ASBDA Convention site was selected. The invitation to come to St. Petersburg, Florida during the week between Christmas and New Year was unanimously accepted. In view of this action, it seems appropriate to call the attention of the complete membership to the fact that there is a considerable time lapse before the next convention will be held. It is rumored that a considerable number of "special convention accounts" are already being set up to provide for the attendance of members to this important conclave.

Financial Independence

(Continued from page 16)

and since we were selling a brand name candy at the regular retail price, their money was doing double duty. They were doing their bit for the band and getting candy also in return for their money. Not only that, but I was really surprised at the amount of interest the drive aroused. People who had never before shown any interest whatever in our music program suddenly started asking questions and began wanting to "get into the act." It was that personalized sleeve that did the public relations job for us.

When the candy was all sold, we took our 40% profit out of the total proceeds and sent the Mason Company their money. Had we had any candy left over, we could have returned it, of course.

The kids were so enthused that they wanted to run another campaign the very next month. That didn't seem too wise so we finally settled that we would run a drive once during each school semester—one in the Spring and one in the Fall. With two campaigns each year, we know now that we could have sold a lot more, we'll keep our bank account well filled.

Prior to finding out about the MASON PROTECTED FUND RAISING DRIVE we had tried all kinds of only partially effective ideas. We struggled and worked, invested and lost, and usually wound up with only a few paltry dollars as reward for all our efforts.

Now, we're "in the chips and no worries." I've been telling all my friends in the music field about the plan, and wanted to tell as many more as I could. Hence this article.

To sum up, I don't know of any easier, faster, more dignified or more simple method for an organization to raise a substantial amount of money. It doesn't require any money to start out with because you get the merchandise on consignment. There is no risk because you can return whatever candy is left over. And last but not least, everybody loves it because the youngsters enjoy selling candy, the community enjoys eating it, and there is no need to "donate."

Our experience with the Plan certainly proves that we've found Financial Independence—AT LAST!

The End

Do we have YOUR band picture in the ASBDA files?

10 ORGANIZATIONS TO BE FEATURED AT 10th ANNIVERSARY MID-WEST CLINIC

**5,000 Expected At 4-day
Convention Dec. 5-8**

The 10th Anniversary of the Mid-West National Band Clinic opens on Wednesday evening, December 5, with the inspiring spectacle and music of the famous United States Army Field Band of Washington D.C., which over seven million people have heard and loved. There follows, in the next three days, a steady parade of the highest ranking bands and clinicians, plus one orchestra, climaxed in the Grand Finale Concert by the nationally acclaimed Joliet Township High School Band of Joliet, Illinois, on Saturday forenoon, December 8. Another sparkling highlight will be the "Second" All American Bandmasters' Band, recruited from among school music directors of almost every state in the United States and Canada, which will take the spotlight on Friday evening, December 7, under the baton of the distinguished leader of the United States Navy Band of Washington D.C., Commander Charles Brendler. The Clinic is free to all, but no one will be admitted to the concerts without a registration card or a guest ticket—both are free. The program, as it is tentatively planned is as follows:

Wednesday, December 5

1:30 P.M. Clinic Registration opens

on Mezzanine Floor of the Hotel Sherman

- 8:00 P.M. Grand Opening Concert by the famous U.S. Army Field Band of Washington D.C., conducted by Major Chester E. Whiting—Grand Ballroom
- 10:00 P.M. "Let's Get Acquainted" Mixer in Exhibit Rooms—Coffee and Doughnuts served

Thursday, December 6

- 8:45 A.M. Woodwind Recital & Clinic (Clarinet, Bass Clarinet & Saxophone)—Alfred Gallo-doro, renowned woodwind artist and soloist
- 10:15 A.M. Clinic concert by the superb Jordan H.S. Band of Columbus, Georgia, Robert Barr, Director—Grand Ballroom
- 1:15 P.M. Clinic concert by the "small but mighty" Jefferson Junior H.S. Band of Oak Ridge, Tennessee, Miss Alice Lyman, Director—Grand Ballroom
- 3:00 P.M. Clinic — "Musical Opportunities Unlimited"—Ray Dvorak, Chairman
- 3:00 P.M. String Clinic — Sister Imelda, Milwaukee
- 4:00 P.M. Open Rehearsal of "Second" All American Bandmasters' Band
- 5:00 P.M. Visiting Exhibits
- 5:30 P.M. Modern Music Masters—Alexander Harley, Chairman

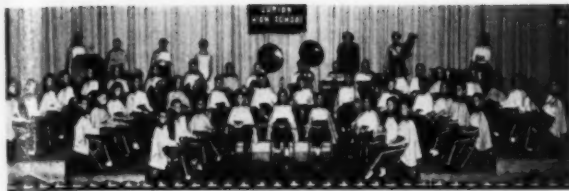
8:00 P.M. Clinic concert by the un-excelled Texas City, Texas, High School Band, Robert Ren-froe, Director—Grand Ball-room

Friday, December 7

- 8:30-9:45 A.M. Concert by the excellent Emerson Junior High School Orchestra, Flint, Michigan, Robert Peck, Director—Grand Ballroom
- 10:00 A.M. Bass Clinic—Harold Walters
- 10:00 A.M. Percussion Clinic—Paul Price and Ensemble
- 11:00 A.M. Trombone-Baritone Clinic—Hugh McMillen, University of Colorado
- 11:00 A.M. Concert Clinic Demonstration by the very fine 4-H Club Band of Delaware County, Ohio, E. J. Fitchhorn, Director—H. E. Nutt, Moderator
- 1:30 P.M. Clinic concert by the splendid Knox, Indiana, High School Band, Kenneth W. Hughes, Director—Grand Ball-room
- 3:30 P.M. Cornet-Trumpet Clinic & Recital—Byron Autrey, Michigan State University, East Lansing
- 3:30 P.M. Bassoon Clinic—Hugo Fox, former member of Chicago Symphony Orchestra
- 4:30 P.M. Visiting Exhibits
- 8:00 P.M. Concert by the "Second" All American Bandmasters' Band recruited from school music directors of all 48 states and Canada, if possible. The distinguished leader of the United



(left) The famous United States Army Field Band, directed by Major Chester E. Whiting, will be one of the highlights of the 10th Anniversary Mid West National Band Clinic to be held at the Hotel Sherman in Chicago December 5, 6, 7, and 8. The clinic will have its grand opening with a formal concert by the splendid United States Army Field Band on Wednesday evening, December 5. Eight other bands, an orchestra, twelve instrumental clinics, music exhibits, band uniform displays, and a free Grand Finale Banquet make up the four day convention program. The entire clinic is free to everyone. (right) The 4-H Club Band of Delaware County, Ohio, directed by E. J. Fitchhorn, will give a unique clinic demonstration on Friday morning, December 7, in the Louis XVI Room.



From the atomic city of Oak Ridge, Tennessee, comes the "small but mighty" Jefferson Junior High School Band of Oak Ridge, Tennessee. These youthful musicians will perform for the guests of the 10th Anniversary Mid-West National Band Clinic in the Grand Ballroom of the Hotel Sherman in Chicago on Thursday afternoon, December 6. Miss Alice Lyman is the capable director. From that great state of Texas comes this very good looking band, which sounds even better than it looks. This is the unexcelled Texas City High School Band, directed by Robert Renfro. Guests of the Mid-West National Band Clinic will have the opportunity to hear this band on Thursday evening, December 6, also in the Grand Ballroom.



States Navy Band of Washington D.C., Commander Charles Brendler, will rehearse and conduct the "Second" AABB.

Saturday, December 8

- 8:30 A.M. Clinic concert by the well-known VanderCook College Band of Chicago, Richard Brittain, Director—Grand Ballroom
- 10:15 A.M. Clinic concert by the illustrious Joliet Township High School Band, Joliet, Illinois,

Bruce Houseknecht, Director—Grand Ballroom

12:15 P.M. Grand Finale Banquet in Bal Tabarin—Free to Directors, Superintendents, etc. who have attended all four days of the Convention, courtesy of the participating Uniform Companies, who are: The Craddock Uniforms, DeMoulin Bros. & Co., The Fehcheimer Bros. Co., and Stanbury & Company. Master of Ceremonies, Dr. Raymond F. Dvorak. Speaker, Arthur Bries, Humorist.

Even just a hasty reading of the

Mid-West program indicates that every moment of the four-day convention offers opportunities for musical enrichment for the school director. The dates are December 5, 6, 7, and 8, and all sessions are free to everyone. For hotel reservations you may write to Mrs. Catherine Lowery, Reservation Manager, Hotel Sherman, Clark and Randolph Streets, Chicago 1, Illinois. Your friends and associates are sure to all be there. Don't miss the gala celebration of the 10th Anniversary of the Mid-West National Band Clinic December 5 through 8 at the Hotel Sherman in Chicago!

ENID'S TRI-STATE SILVER ANNIVERSARY SOLO CONTEST TO BE FINEST IN NATION

Any Student In The Nation May Enter—Dates, May 2-4

The Silver Anniversary Tri-State Music Festival at Enid, Oklahoma, on May 2, 3, and 4, 1957 will have the finest Solo contest in the United States of America. It is at this internationally famous music festival that the youthful soloists from our schools may test their ability on a national basis. Any Junior High or High School student may enter. He should make application through his local band director.

The three days will be full of wonderful competitive opportunities for all types of ensembles, large and small. Vocal as well as instrumental groups will be in competition. Beautiful Sweepstakes Trophies are given to the schools in the various classifications who earn the largest number of points. A marching band contest is held for two consecutive nights. Bands and Orchestras may compete in the Symphonic or Concert classification. A Million Dollar Parade is held on the final day in which some one hundred

bands have an opportunity to win several outstanding awards. The Enid Festival is the largest competitive music festival in the world. It is truly the event of the year where directors may measure the quality of their groups on a national basis. Twenty-



A Phillips University student holds THE SCHOOL MUSICIAN trophy which is awarded annually to the most outstanding band in the Million Dollar Parade at the Enid, Oklahoma Tri-State Music Festival.

one of the finest music adjudicators in America work diligently for three days to not only select the country's finest, but to help the young people improve their musical standards.

For further information on the Tri-State Silver Anniversary Festival, write direct to Dr. Milburn E. Carey, Festival Manager, University Station, Enid, Oklahoma.

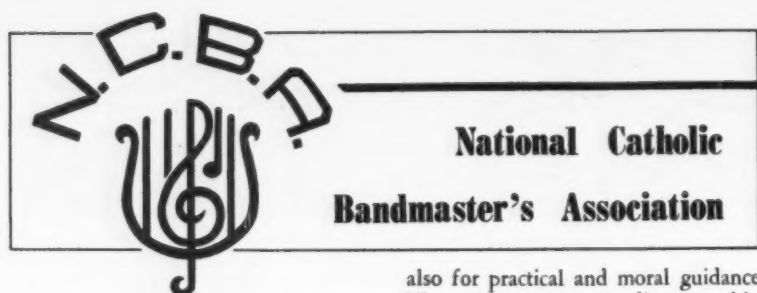
The Band Stand

(Continued from page 22)

Michigan Symphony Band from Ann Arbor, Michigan, William D. Revelli, Conductor (Orchestra Hall)

Saturday, December 15 — Morning

- 8:15 A.M.—CONCERT—Brass Ensembles of College-Conservatory of Music of Cincinnati, Cincinnati, Ohio, Ernest Glover, Conductor (Waldorf Rm)
- 9:00—Business Meeting and Election of Officers (Williford Room)
- 10:15—Third General Session—Waldorf Room
- ADDRESS: Dr. Earl V. Moore, (Turn to page 42)



By Robert O'Brien
President, NCBA

Notre Dame University
Notre Dame, Indiana

A Music Major's Reaction to the NCBA

The NCBA frequently receives applications from students who are just about to graduate. Undoubtedly these men have done some long and hard searching as to why they are teaching and what sacrifices they must make in order to teach—especially in a Catholic school. I am quoting from an applicant who spelled out in full his motives for becoming a part of the NCBA.

"Nine months from now the gates of college will close behind me and my future as a school band director will begin; a future promising rewards as great as in any other profession, and warming of responsibilities to be shouldered which shall be as serious as those of any other profession.

"Recalling the days of my high school career, I realize now the tremendous influence which my high school band director had upon me and all of my classmates in the band. He represented not only a teacher in the strict sense of the word, but also a counselor and advisor, the one man in the school system whom we could feel close enough to confide in. He taught us a lot in school, and he taught us much more outside of school hours. A good share of our recreational and creative activities revolved around music and the band, and our band director was always available with help and encouragement, advise, and plain old comradeship.

"The point of this recollection is not to describe a wonderful man, but to illustrate the fact that a band director is in a position to be this type of man. Ideally, of course, every classroom teacher should have the same opportunities for student guidance, but in practice it is the band director who, of necessity, achieves such a close relationship with his youngsters. They look to him not only for knowledge, but

also for practical and moral guidance. They either respect or disrespect him as a man, and his words and example can have a decided effect on the molding of student concepts of the life which lies before them. I sometimes become a bit apprehensive when I stop to consider the grave responsibility which lies before me.

"How, then, can the National Catholic Bandmasters Association benefit me and other prospective Catholic Bandmasters? The Catholic Bandmaster of today is in the singular position of having to fight every inch of the way to establish even the meager beginnings of a band program in Catholic schools. Of course, there are many exceptions where Catholic schools have fine, long-established band programs. I am not referring to these instances. I refer rather to the majority of Catholic schools where limited budgets, short-sighted administrations, and various other problems and misunderstandings exist which limit or altogether eliminate the band program. The NCBA, as the unifying instrument of all Catholic band directors, can be of extreme importance in bringing honor and dignity to the bandmasters' profession. It can intelligently present and clarify the band program to Catholic school officials. NCBA has a primary function in determining standards of ethical practice which band directors can guide their careers.

"The NCBA can be as important to Catholic bandmasters as the AMA is to physicians or the AIA to architects. It represents strength to Catholic bandmasters, strength to enter into the Catholic band field with confidence that eventually their positions will be

treated with the cooperation and respect which they deserve.

"To boil things down to a simple statement, I would be very fearful of tackling a Catholic school band position alone, and the NCBA will give me the backing and confidence necessary to succeed."

Robert F. Brown
Student Assistant Director
Notre Dame Band

NCBA Honors Member from Alaska

Mr. Glenn Leach is band director St. Ann's Band in Juneau, Alaska. Mr. Leach's teaching assignment is a new



Glenn Leach

experience for him and one he is enjoying tremendously. Mr. Leach formerly was a professional musician and has studied under Orlando Teschione and Ronald Phillips.

He organized the St. Ann's band in June, 1955. Because, at this point, the band is considered "extra-extra-curricular" it rehearses after school and on Saturdays. The band continues to rehearse throughout the Summer months.

The second year of organization, June 1956, found many more youngsters interested in the band and the program seems well on its way.

The band won second prize in the Fourth of July Parade. The band has also played for Father Patrick Peyton's Rosary Crusade a few weeks ago and was highly commended by him.

Although initially there was considerable doubt about this venture it is now the pride of the parish. The band is financed and operated by a band parent's group which is highly successful. Mr. Leach states that "We borrowed \$600.00 to start the band which we have long since repaid and, although the band is only 15 months old,



This is the St. Ann's Band from Juneau, Alaska, directed by NCBA member Glenn Leach, whom we are pleased to honor in this month's official NCBA column.

we have a sousaphone, bass clarinet, Eb clarinet, alto clarinet, piccolo, oboe, glockenspiel, baritone horn, two french horns, in addition to all the regular instruments. We have a fine set of drums including a tenor tympani, and over \$200 worth of music. Tuition is \$5.00 per month, per mailly and the bulk of this reverts to the band treasury as most of our teaching is donated."

NCBA Pension and Insurance Plan

The NCBA finds the biggest detriment to finding good, qualified bandmasters for Catholic schools is the insecurity of the position. Our committee has evolved a plan that answers the following questions:

1. Will I receive retirement money in addition to social security?
2. Will I receive a pension for my wife in case of death?
3. Will I have insurance in addition to my pension?
4. Should I drop my plan will I receive full return of premiums, plus interest?

The NCBA plan answers these and many more questions. Won't you please inquire at the National Office for full particulars.

Biographies Requested

Please send a photograph of yourself and your band as requested in the recent questionnaire sent you. This information will be used for our bandmaster of the month tributes and for a Catholic Bandmasters' Directory that is being compiled.

Book Reviews

(Continued from page 27)

parts this body of organized knowledge with an urgency that comes from his intense desire to help the "other fellow." He insists upon a study of musical history and style, as well as a highly developed musicianship. He discusses the conductor, the beat, the chorus, the rehearsal, and offers some extremely practical suggestions for a better choral technique. Olin Down, writing in the New York Times, said: "A book containing more information, taste, and common sense on the subject than any we have seen . . . It should be worth its weight in gold to choral singers and choral conductors."

He was right, indeed.

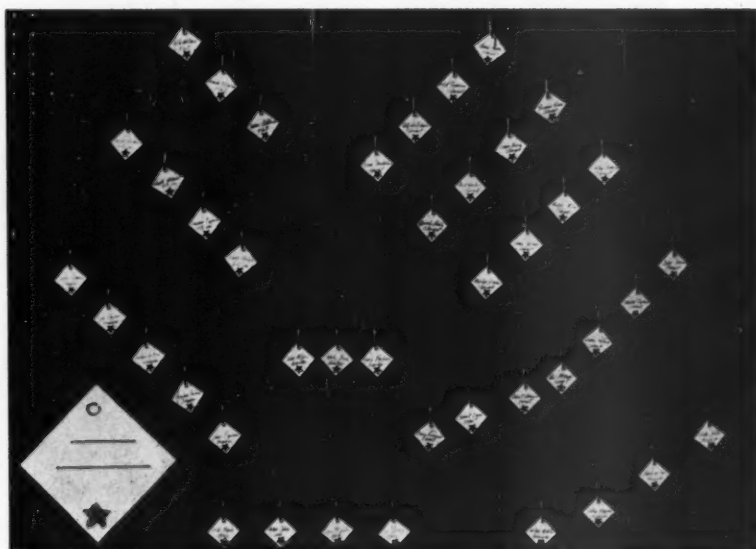
W.R.

Do It Yourself

This section is published for the purpose of giving school band, orchestra, and choral directors an opportunity of exchanging item and gadget ideas which may be made at home or in the school shops. Directors and teachers are invited to send their ideas and illustrations to the Editor, The SCHOOL MUSICIAN, 4 East Clinton Street, Joliet, Illinois.

INSTRUMENTATION CHART for Band Room or Office

as Submitted by Edward A. Kehn, ASBDA
Director of Bands
Public Schools
Boulder, Colorado



VISUAL-AID Set-Up Chart of your Concert Band gives both the Director and Student an immediate overall picture of the instrumentation, section placement of students, and distribution of Band Members by class.

Changes in Section Placement and Player Placement may be made quickly and easily as in the case of bands employing a weekly challenging system. This same devise may be used for Rank and File assignments in your Marching Band.

The new Peg Board now available at most Builder Supply Stores makes an ideal drop for this Visual-Aid Set-Up Chart. Write name of player on 1 1/4" white cardboard square. Make your cards as follows: (see small insert on photo).

1. Punch hole for hanging on hook
2. Name of Student

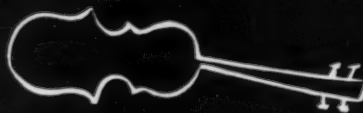
3. Instrument Played
4. Colored Star indicating class
Blue Star — Senior
Red Star — Junior
Green Star — Sophomore

MATERIALS NEEDED: 1/8 inch peg board—Size to be determined by available wall space in your office or band room and the number of players in your organization. In general a 4' X 4' board is sufficient.

Wire Brackets upon which hang the name tabs. These may be purchased at the same place you obtain your peg board.

1 1/4" cardboard name tabs. These may be obtained from any print shop. They are generally cut from heavy bristle board. A 1/4 inch hole should be punched in the top corner for hanging.

TEEN-AGERS SECTION



Edited By Karen Mack

Johnny LaPadula Wins Olympics Contest

Johnny LaPadula Jr., winner of the American Accordionists Association Olympics Contest held in New York City last May, is just 18 years old. Mature for his age, with a sense of humor that wins him friends on and off the stage, Johnny LaPadula is one of those people who takes winning very much in stride. The trophy shelf



Johnny LaPadula
1956 Olympics
World Champion Accordionist

in the living room of his parents, Mr. and Mrs. John LaPadula Sr., in Mt. Vernon, displays 12 or 13 awards which Johnny has won for his accordion playing during the past eight years. Most prominent, of course, is the imposing wood and silver first place won by Johnny in the AAA Olympics just held. With this award went an all-expense trip to Switzerland, where Johnny competed against at least a score of the world's finest players.

Johnny LaPadula started playing accordion at the age of ten, when he began on the usual 12-bass. About this time, Frank Alfidi took him under his guidance, recognizing a student with unusual possibilities. At the age of 12, in 1950, Johnny won the AAA Junior Contest. In 1951 he won the AAA Intermediate Contest, in 1954 he placed

second in the AAA National Open Division, and in 1955 he won first place in the National Open. This last victory led to his selection by AAA as one of the two competitors from New York State in the Olympics which Johnny won in May, making him the U.S. representative in Switzerland.

Arriving in Biel on August 23rd, Johnny and his father were met by representatives of the CIA, which sponsored the European phase of the competition. Checking into his hotel, Johnny got out his accordion and put in some practice time. The next evening, the competitors joined the audience at an accordion concert where the 1955 winner, Switzerland's Kurt Heusser, was featured.

Sunday was contest day — and Johnny learned that things start mighty early in Switzerland. At 7:30 in the morning, all the finalists drew lots for order of performance. Johnny drew 19th in the sight reading test. It counted 10%. An hour later, each finalist was called upon to play the test piece, for which each had prepared and which counted 50%. At last came the final phase of the competition — playing of a choice piece which counted 40%. Johnny's choice was Von Weber's "Concertstick."

As in most contests judged on a point basis, the results were not announced until several hours later. About six o'clock that evening, word was sent to Johnny that he had won the World Championship. The new champ received a solid silver trophy, a gold watch, and an elaborate certificate proclaiming him the Accordion Champion of the World.

Audience Says Music

John Miller Jr. who recently appeared on the popular television program "STAND UP AND BE COUNTED," was the recipient of an ADDED BONUS that may well influence his future. The program which is of the "Audience Participation" type gives each participant an opportunity to express his desires versus problems which exist and then asks the audience which choice of action the participant should make, to pursue his desires —



(l to r) John Miller Sr., Father of John Jr.; Bob Russell, Popular MC of "Stand Up and Be Counted"; John Miller Jr., and C. A. "Bub" Doty, C. G. Conn Regional Sales Manager.

come what may or allow the problem to dictate his future.

John Miller Jr., a promising young musician was faced with the choice of following the less profitable field of music where his heart lies or going commercial and becoming an engineer, lawyer or merchant. The audience agreed that John should stay in the field of music, and C. G. Conn LTD., one of the worlds largest manufacturers of band instruments, because of its vital interest in the musical education of our youth, allowed John to have his choice of any of several fine instruments.

Young John chose a fine Conn Alto Saxophone and is here pictured receiving his gift.

Harmonica as Lead Instrument on Broadway, Eddy Manson Plan

Eddy Manson, Hohner harmonica artist, is planning new stature for the instrument come next February. As musical director and score composer of "The Best of Steinbeck," Broadway-bound production based on the author's works, Mr. Manson intends to have a harmonica as lead instrument in the pit orchestra when the show comes to New York.

If Mr. Manson makes good his intention, harmonica history will be written, for so far as is known the mouth organ has never before been included in any pit orchestra anywhere.

"The Best of Steinbeck" will play 42 cities throughout the U. S. before the February opening on Broadway. Constance Bennett, Frank McHugh, Tod Andrews and Robert Strauss head the cast.

Eddy Manson ranks among the first artists of the harmonica today. He is the one graduate of the Juilliard School of Music who majored in the instrument. Among recent Manson distinctions were his composition of the score and featured performance in the films

"The Little Fugitive" and "Lovers and Lollipops."

Mr. Manson recently brought his Hohner to the Frances Horwich "Ding Dong School" on NBC-TV to demonstrate how easy it is to play the most popular of all instruments.

Welk Receives Honors

Lawrence Welk and his tremendous musical organization have brought an interest in musical instruments to a new high!

His use of bassoon, bass clarinets, bass flute, and the many varied combinations of instruments have brought



(l to r) Leon Bizjak, Lawrence Welk, and Myron Floren.

a better appreciation of these instruments on the part of the general public. This will reflect itself in interest on the part of children who wish to play in the school band and greatly

aid the band director in assigning the unusual instruments to prospective band members. School music instructors are indebted to Lawrence and his artist members for this aid.

When the Welk orchestra appeared in Milwaukee on September 10, the Milwaukee Music Merchants Association gave Lawrence Welk and also Myron Floren his accordionist and arranger, trophies and citations for their contribution to fine musical entertainment. The presentations were made by Leon Bizjak who is president of the Milwaukee Merchants Asso. consisting of the music dealers in that area. Norbert Beihoff, Mus. B., who for many years was a regular contributor of articles for THE SCHOOL MUSICIAN helped promote and publicize the appearance of the band for the concert. Welk and Beihoff are long time friends.

Seeing Band Instruments Manufactured Adds to Student Music Education

Thousands annually watch tons of brass become band instruments. The beautiful, inspiring and relaxing musical sounds of many brass instruments which we hear in school auditoriums, parks and over TV and radio may come from instruments made in Elkhart and have their origin in the rolled
(Turn to page 65)



"Does he have to do that right in the middle of my request number?"



P.O. Box 347, Park Ridge, Ill.
A National Nonprofit Educational Society

"Honor" Society

In a recent column we quoted from a sponsor of a Missouri Chapter who commended The Tri-M Society on the dignified way it promotes the advancement of music—that it wasn't "just another club" serving as an award-giving agency, but an "honor" society in the truest sense of the word. The national office has received many favorable comments from other faculty sponsors confirming her statement. They, too, have found that the Chapters at their schools have been distinct assets to their music education programs. Schools in which there are local music honor societies will be interested in securing our special bulletin on "How to Affiliate With Modern Music Masters."

Unifies Music Department

Unification of the school's music department is another worthwhile result of having a Tri-M Chapter, according to Lida P. Warrick, sponsor of Chapter #67, North Kansas City High School, North Kansas City, Mo. This is what Miss Warrick says: "We feel that Modern Music Masters has helped unify and strengthen the music department of our school. At the same time, the Society has provided a means of recognition, especially for the con-

scientious music student, who may not always be an outstanding performer, but who is so vitally necessary as a member of large performing groups."

It was the student officers of this Chapter who presented the impressive Tri-M Initiation Ceremony at the Golden Anniversary meeting of the Music Educators National Conference last spring.

Chapter #37, Manual Training H.S., Peoria, Ill., a Chapter sponsored by a parent organization called "Manual Music Club," is a splendid example of the spirit of cooperation which exists in so many schools where Chapters are actively fostered by parent groups. The Chapter's officers are pictured elsewhere in this column. Henry Charles, Jo Anne Peterson, Wilma Shelly, Sharon Bauman and Robert Brunner. Fred J. Huber is faculty sponsor of this group.

Meaning of Tri-M Emblem

During the Initiation Ceremony the membership chairman points to an enlarged drawing or picture of the KEY or PIN and gives this explanation of the meaning of the Tri-M emblem: "The KEY has been especially designed for Modern Music Masters and is a symbolic emblem. The music staff symbolizes music, and

the five lines represent the five major points on which Apprentices are selected: Scholarship, Character, Cooperation, Leadership and Service.

"The lyre and scroll represents the wearer's proficiency and service in the field of music. The triplet figure in the form of an 'M' symbolizes the three 'M's' in the name 'Modern Music Masters'."

Holding State Conventions

Richard McClintic, State Sponsor of the Oregon Association of Modern Music Masters, has announced that student officers of the Oregon group held a meeting during the Oregon Music Educators annual conference to plan for their second state student convention scheduled for this coming spring, at which meeting delegates will represent all Oregon Chapters. Oregon was the first state to form a state unit. Nebraska, the second state to do so, is holding its second annual state meeting this month, under the leadership of Thomas W. Sibbitt, Sr., State Sponsor.

Top Notcher for November

This month's Top Notcher reported to the Chicago Musical College at the age of five for his first piano lesson, and during the next four years appeared on eleven of the school's recital programs, both in piano and violin. With such a fine start it wasn't surprising that he went on to win many musical honors during his grammar school years.



Roger Simonson

At a recent convention in Orchestra Hall, Chicago, Roger won a place on the Special Matinee program reserved for the highest superiors in advanced classifications and played the Chopin Polonaise in B flat. He also plays the oboe in the Maine H.S. Concert Band and Symphony Orchestra, as well as in the Northwest Symphony Orchestra, conducted by Perry Crafton of the Chicago Symphony.

Last year, as a junior, he was elected to National Honor Society and historian of his Tri-M Chap. #1, Maine Township H.S., Des Plaines-Park Ridge, Ill. Lyon and Healy is sponsoring for the third year a series of recitals by outstanding student artists and our Top Notcher has been selected to present his Artist Recital on Feb. 25, 1957. Congratulations, Roger!



Shown here is Chapter #40 at Potosi H. S., Potosi, Mo. Talmage Smith, second row, extreme right, is the organizing sponsor of this aggressive group.



Here are the officers of chapter #37 from Manual Training H.S., Peoria, Illinois. (l to r) Henry Charles, Jo Anne Peterson, Wilma Shelly, Sharon Bauman, and Robert Brunner.

An Impressive Pledge

Members of Modern Music Masters proudly carry their membership cards with them at all times. It reminds them constantly of their close association with more than 8,000 other life members, and challenges them to live up to the inspiring pledge they took when initiated. On the back of his membership card each initiate signs the following statement: "I am grateful to have been chosen for membership in this National Music Honor Society on the basis of Scholarship, Character, Cooperation, Leadership and Service. As a Modern Music Master I will uphold the ideals and aspirations of the Society, will strive to always set a good example, will continue to be of service through music to my school, church and community, and will remain humble with the honors which have been bestowed upon me".

Chapter #40 at Potosi H.S., Potosi, Mo., one of our veteran Chapters has always carried on an excellent program of service. Talmadge Smith, organizing sponsor, writes: "Our music department has grown in numbers and ability. I attribute much of its success to Modern Music Masters in providing interest and a sense of achievement by belonging to a musical group of national importance".

What They Played

Many of our readers probably noticed in the September issue of THE SCHOOL MUSICIAN a new section called "What They Played." It gave the complete concert programs performed by three high school bands last April. Two of the three programs listed were by schools where Tri-M Chapters have been chartered, Chaminate H.S., Chapter #109, Dayton, O., and Anaconda H.S., Chapter #30, Anaconda, Mont. Congratulations!

Correspondence Invited

Anyone desiring a copy of the brochure, "What a Tri-M Chapter Will Do For Your Music Education Program" is invited to write to Modern Music Masters, P.O. Box 347, Park Ridge, Ill.

Benny Tries a Curved Stem

It doesn't look right, but it's still Benny Goodman. For a change, he's playing a "curved-stem stick," an alto clarinet with a deeper voice than his familiar "straight-edge," and he's obviously on easy playing terms with this new Resonite member of the clarinet family. Joseph Artley, left, product quality control chief and factory superintendent for H. and A. Selmer, Inc., Elkhart, Ind., listens contentedly as does Selmer president, J. M. Grolimund. The impromptu recital took



(l to r) Joseph Artley, Benny Goodman, and J. M. Grolimund.

place when Benny recently visited the Selmer plant.

The alto clarinet is fast becoming known to all bands. I wonder how many of you band members play the popular horn?

K. M.



Here is a fine group of singing teenagers. They are under the direction of Miss E. M. Tuttle of the Greensboro Senior High School, North Carolina. The group is spotlighted in the "Choral Section" by Walter Rodby.

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Address all requests to:
Karen Mack, Teen-Age Editor,
THE SCHOOL MUSICIAN,
4 East Clinton Street,
Joliet, Illinois.



Military precision is an excellent adjective to describe the Greenbrier Fighting Cadets of Lewisburg, West Virginia. It must be quite a thrill to see them show their stuff. Forty-one members are all combining their common interest to give their school the credit it deserves in all fields, including music. How about it gang, don't they look swell? How about an article telling us more about you Fighting Cadets? . . . JL.

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 MUSICIAN magazine.*

Publishers and Directors should direct
 all correspondence to: . . . David Kap-
 lan, Band Music Laboratory, Music De-
 partment, West Texas State College,
 Canyon, Texas.

Finally the 2/4 Allegro theme returns
 to end the work.

INSTRUMENTATION: usual brass,
 woodwinds, percussion.

RANGES: the ranges are all conserva-
 tive and there are no difficulties for
 the young player. The first clarinet
 goes up to high d, the cornet only up
 to e.

HINTS: There must be contrast be-
 tween the opening Maestoso and the
 following Andante. The clarinets and
 saxes must try for sustained playing in
 the Andante. Phrases here must not
 be cut off abruptly. Do not rush the
 Allegro and make the quarters full
 length.

The edition is octavo size and easy
 to read. Each part is printed on one
 page. There is perhaps just a little
 crowding in the first clarinet part, third
 line.

Young students seem to like this
 number very much; it is good training.
 There is certainly a good, full sound to
 the Overture. Class D.

* * *

*Old Time Waltz Medley—arranged by
 Herfurth Bourne FB 4.00 SB 6.00*

Second in the Bourne *Easy To Play*
Series, this number is also octavo size
 with the parts printed on one page.
 The edition is clear and easy to read.
 The Medley contains three well known
 tunes: Sweet Rosie O'Grady, Sidewalks
 of New York, and After the Ball is
 Over. After an eight bar introduction
 the first waltz is heard, key of F. The

3/4
 ?
 Beginners don't need Strads, but
 their violins-violas-cellos-basses
 are never "right" unless they're
 the right SIZE; unless they're
 "apeak" easy, "sing" clear, and
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NOVEMBER REVIEW

By David Kaplan
 Music Department
 West Texas State College
 Canyon, Texas

Part I

*Overture Moderne — Herfurth.
 Bourne. FB 4.00 SB 6.00.*

Years ago it was difficult indeed to
 find appropriate materials for the
 younger band or for the grade and
 junior high group. The marches, over-
 tures, and what not were usually too
 difficult and could not meet the needs
 of the modest bands. In the Easy To
 Play, First Band Series, C. Paul Her-
 furth has assembled some tuneful and
 interesting numbers; what is more im-
 portant this series takes into account
 the limitations of the younger players.

First in the series is the *Overture*.
 The work opens with a C-minor Maes-
 toso for full band. At the tenth bar the
 key changes to B \flat ; the melody is first
 assigned to the clarinets and saxes
 before the full band enters. Following
 shortly is a 2/4 Allegro also in B \flat ; it
 is in easy eighths and quarters. An An-
 dante section (still B \flat) is next heard.

full band carries the melody after which the baritone and trombone carry the lead. The waltz segues directly into the second number, also in F, and with the melody first to the trombone and baritone. The third waltz in E \flat features a cornet-baritone duet.

The instrumentation is usual and the ranges are conservative. The clarinet extends to c and the cornet to f.

There is a nice sound to this Class D number.

* * *

Mexican Dance — Herfurth Bourne
FB 4.00 SB 6.00

Third in the Bourne Easy to Play series this number is like the rest, octavo size, parts printed on one page, and easy to read.

The instrumentation is normal; in the percussion castenets are called for.

The ranges are quite conservative. The clarinet has a high d only once and at the end; usually "a" is its upper limit. There are some sixteenth passages but not difficult ones. The cornet has an easy range, up to d.

The keys change from C minor to C major and back to minor. The music is in 2/4. After a four bar introduction the theme, a languid, relaxed type eighth, sixteenth, and quarter note

figure is heard in the clarinets. With the key change to C the new melody is assigned to the cornets with clarinets 8va. The first theme and C-minor soon return. HINTS: get the correct rhythm at the key change and be precise with the rhythm at bar 5. Do not take too fast: the music should sound relaxed.

This tuneful number has a rich, full sound and kids seem to like it. The Mexican Dance is good Class D material and suitable for junior high groups, elementary groups in the upper grades, and young high school bands.

* * *

Choral No. 1—Schumann Choral No. 2—Bach arranged by Herfurth Bourne
FB 4.00 SB 6.00

In this fourth of the Easy to Play Series we find a work of fine training value. The two chorales are beautiful works. The keys are E \flat for the first and B \flat for the Bach. The instrumentation is normal but there is no percussion. The ranges are of course conservative. There is a nice sound to this arrangement. Youngsters find the printing easy to read. Printed on one page, each chorale takes about four lines. These Class D materials of Herfurth meet the needs of the young bands.

Part II

By G. Edward Nelson
Director of Bands
DeWitt Community Schools
DeWitt, Iowa

BELMONT OVERTURE, by Ralph Hermann, Pub. Educational Music Service, 1955, F.B.—6.00—S.B.—7.50

Belmont Overture is not a long, pretentious number, but it is a very interesting work, and is extremely well written. Mr. Hermann displays a fine knowledge of instruments and "what sounds" in this number. There is one flute run that goes up to high B \flat ; otherwise the flutes are from High E on down; the clarinets don't go beyond high C and the cornets have one G. The bass clarinet players should be happy as this number gives them an opportunity to play low E \flat for a change. There is a xylophone part that adds much to the number at letters C, D and E.

The opening eight measures serve as an introduction and have good harmonic interest to enhance the full sound. A peaceful Andante follows. At letter C a vigorous Allegro is introduced with the figure of two six-

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teenths and an eighth being interspersed every two measures. From letter E to F the lower brass must be brought out. After the Allegro the earlier Andante appears in a Maestoso style and then the opening section re-appears. The closing section has some woodwind runs that are solo spots and cannot be ignored, but they lay well and can be easily worked out. Full brass bring the number to an exciting end.

Outstanding arranging and refreshing harmonic interest make this a good number. This writer hopes to have the opportunity to become better acquainted with the music of Ralph Hermann. Class C & B bands.

The End

The Band Stand

(Continued from page 33)

Dean, School of Music, University of Michigan, Ann Arbor, Michigan

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(Continued from Sept. and Oct. issues)

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(Turn to page 48)

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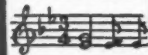
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The String Clearing House

By Dr. Angelo La Mariana

Dr. Angelo La Mariana
 State University Teachers College
 Plattsburgh, New York

Pizzicato Approach

If this columnist had his way, all beginners would be regarded as "beginning musicians"; for even though these music-makers to be are in the neophyte stage, they are making music. Because they are in the early stages of discovering the wealth of sounds at their finger-tips, it is highly important that the teacher's approach in their early training emphasize good tone. Even small children love beautiful sounds just as they enjoy the "feel" of a fuzzy teddy-bear. When a little child can create a lovely sound himself, he is not only highly pleased but also he is developing a sense of musical awareness.

Because the "Pizzicato Approach" is a method which permits the beginning musician to concentrate on his best tone, it has been used by many teachers, who have either attempted individual methods or combined their pizzicato approach with other established methods. However, because of the growing popularity of this newer approach, there are now available method books using the Pizzicato approach.

The problems facing the beginner (of holding the instrument, placing the fingers in correct place for accurate intonation, reading the notes and finally but not least important, the holding and drawing of the bow correctly) are myriad. With the pizzicato approach, the use of the left-hand is attacked with the pizzicato (played with the right-hand). The beginner is taught fingering by rote and diagram.

The approach is psychologically sound for the student may concentrate on one thing at a time; in this case, correct left-hand position and good intonation. While playing the open string exercises, the student may focus his attention on holding the instrument correctly and observing his tone.

For a number of lessons, the student plays with his bow on the open strings only. He can concentrate on drawing his bow parallel to the bridge evermindful of good tone. An excellent audio-visual aid is to have the student observe the amplitude of the string as the bow is drawn across it. A good

tone has a wide amplitude. This is more readily detected on the lower strings of the violin and viola or on all of the strings of the cello and bass. Students, beginners especially, find it fascinating to "see" good tone on their approach to bowing.

The introduction of note reading is started gradually. Here, the beginners read the exercises and melodies that they learned by rote. Many teachers advocate some music theory in pre-instrumental training classes so that the student does have some knowledge of note values and of the staff. For the teacher who has not been able to have such a program, it is suggested that the short rest periods be utilized in teaching theory. This ties in with the over-all picture, as it is really important in the beginning stages that SHORT periods of PLAYING be adhered to.

The first approach to playing with the bow and fingers is a delight to the child beginner and his teacher because the sound is pleasurable. Control in both hands is more dependable. The habits acquired in the period of individual concentration do carry over.

In conclusion, it will be noted that we have deliberately referred to the pizzicato APPROACH rather than method. There are fortunately, several excellent methods available for both classrooms and private teaching but many teachers are still seeking a new line of "approach" for preliminary steps. The use of the pizzicato approach adapted to your present method may prove highly efficient and effective. It is being recommended particularly along these lines; as such a combined-adaptation should afford more rapid progress and skill in addition to a pleasing "first" aural experience for both teacher and student.

REVIEW SECTION — MUSIC FOR CHRISTMAS

Orchestra

A Christmas Festival—Leroy Anderson

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First Violin 6th position but playable in 4th position with octave lower cues; 2nd Violin and viola playable in 1st position; Cello in 4th position; Bass in 5th position. String parts are not difficult with most of the playing done in the 1st position for all sections.

Suitable for High School, College and Symphony. Grade IV

Easy to Play—C. P. Herfurth—Published Bourne Inc. Price Set A—\$3.00; Set B—\$4.50; Set C—\$6.00; Conductor Score \$1.25; Piano 75¢; Parts 30¢.

Two familiar numbers—#4 in the *First Orchestra Series*—Come Ye Thankful People Come (C Major) and O Come All Ye Faithful (G Major) in short and easy arrangements for young orchestra players. Scored for One each in the reeds and brasses with the exception of 2 Clarinets, 2 Trumpets and 2 Horns (E_b or F). Advanced Violin part for O Come All Ye Faithful includes the third position. All other strings are in the first position.

For Grade and Junior High—Grade II.

Strings

Suite of Carols—Leroy Anderson—Published Mills Music Co. Price \$5.00 (including score); parts 60¢; Score \$3.00.

A very effective and lovely 11:30 minute suite in six movements for string orchestra. Each movement consists of a Christmas Carol in an interesting symphonic setting. The six carols selected are Pastores A Belen, It Came Upon A Midnight Clear, O Little Town of Bethlehem, Bring A Torch Jeanette, Isabella, Away in A Manger and Wassail Song. Each movement may be played separately. Divisi parts are found in all parts.

There are easy double stops and chords in some parts.

First violin—7th position; 2nd violin includes 3rd position; Viola—1st position; Cello—5th position; Bass—4th position.

For High School, College, or Symphony. Grade IV.

Fantasia on the Alleluia Hymn—Gordon Jacob—Publisher—Mills Music. Prices: All sets include Full Score—Set A—\$4.50; B—\$6.50; C—\$8.50; Parts 45¢.

An interesting fantasy by a skilled

craftsman on the carol, "Ye Watches and He Holy Ones". The composition lasting 7:30 minutes has many very effective sections.

Scored for Flutes, Oboes, Clarinets, Bassoons, 2 Horns, 2 Trumpets, 3 Trombones, and Tuba, Percussion and Strings.

First violin 7th position; 2nd violin 3rd position; Viola 2nd position; Cello 5th position; Bass 3rd position.

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See you next month!

The End

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We Go To The Football Game

(Continued from page 19)

Since the band members know that numerals represent one book and pictures the other, cards can be used interchangeably and nobody gets lost. I should explain that we always play our pep song "Bearcats" when Lenoir teams score and all band members have this and our school Alma Mater song memorized so that they can be played without delay. Touchdown playing takes precedence over any other selection which may have been announced. If Lenoir has just announced Sousa's "Washington Post" as the next to be played but at that point Lenoir scores a touchdown, automatically everybody plays "Bearcats" and the "Washington Post" then becomes the next thing for Lenoir to play. Of course if some special situation arises which necessitates the playing of something else when the "Washington Post" has been announced, the new substitution can be made by the Leader simply holding up a different card. However a case like this requires time for all to find the new place and so the previously announced next number is better for a quick start.

Bands usually start playing the time-out without knowing whether their fill-in playing will be for long or short duration. We have our own signals which are given to the band while they are playing which indicate whether to stop at the end of the strain they are on, or to keep on repeating. Thus the music can fit any situation and the audience does not wait for any explanation or hear any break in the music. They start or stop together in either case.

One of our card signs contains the simple word TRIO. If that card is held up along with some picture or numeral, it is the signal that the selection indi-

cated will begin at the trio instead of the beginning.

Whether the playing is in a stadium, on a stage, or elsewhere, we always have one particular student who is responsible for checking the seats where the band has been sitting and who is required to carry back to the band quarters any forgotten article such as music, stands, cornet mutes or clarinet mouthpiece caps as well as personal articles. If the same student leaves articles behind too often he is likely to be on the carpet about it, but the appointed student brought home the property and the discussion at least does not need to include the replacement of lost equipment.

Band members are trained to make sounds as a team, and this nearly always carries over to make them a top flight cheering section. The school cheer leaders always count on the band as a good nucleus for the organized cheering of the stands. This can be done with or without aid from their instruments, but the precision is there and has its effect.

Editor's Note . . . Comments received from directors on this feature article will be published in a future issue of THE SCHOOL MUSICIAN. Address all correspondence to Forrest L. McAllister, Editor and Publisher, THE SCHOOL MUSICIAN, 4 East Clinton Street, Joliet, Illinois.

The End

Drum Major Workshop

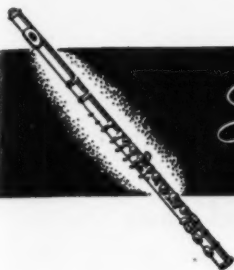
(Continued from page 28)

ber one position. Therefore, these two positions have a real task in trying to stay exactly with the leader.

From the audiences viewpoint and primarily from the twirlers standpoint this arrangement does not seem to be a very practical one for use while marching.

The drum major in this case is about the same distance from the band as he is in Figure 2. For all practical purposes the band has visual contact with the drum major and the drum major does not have a serious problem in making his commands understood by the band.

There are several other arrangements that we have not been able to include in this month's discussion. Therefore, in our next article we will continue on and elaborate in detail on additional marching arrangements for band, twirlers and drum major.



Let Me Answer Your Flute Questions

By Mary Louise Nigro Poor

Last month we discussed some beginning flute methods. Unfortunately many of us seem to get into a rut where certain things are concerned and we find ourselves using the same instruction books year after year with no variations. Every year brings forth something new, and if we don't try these new publications, we may be missing a good thing.

Perhaps right now would be the time to talk about some flute ensemble music with the special emphasis on flute duets. Many times there are at least two students in our high school or junior high flute section who are at approximately the same stage of development. Frequently, they seem to be stuck there; they don't get any worse, but they don't get any better either. Probably one of the most stimulating ways of improving their reading ability and intonation is through

Send all questions concerning your flute problems direct to Mary Louise Nigro Poor, 121 Delcy Drive, DeKalb, Illinois.

the use of duets. Here are some that should be interesting and profitable to flutists of all ages and abilities.

Louis Hughes, *Flute School, Original and Progressive Duets, Opus 51*, edited by Alberto Veggetti, \$2.00, G. Ricordi & Co.

One of the nice things about these duets is the fact that both parts are on the same page. It's a good idea for each player to know what the other is doing, especially since each frequently plays very different rhythms. The keys do not go beyond two flats or two sharps, which should give the players a good chance to concentrate on staying together.

H. Soussmann, *Method for Flute, revised by W. Popp, Part II, Easy Duets and Progressive Studies*, \$1.50, Carl Fischer, Inc.

This was mentioned in last month's column as an excellent follow-up to a beginning method. The first and second parts of the duets are of equal difficulty.

* * *

E. Kobler, *Forty Progressive Duets, Opus 55, Book 1*, \$1.25, Cundy Bettony Co.

This first book contains 25 easy duets in grades one through three.

* * *

William Schade, *Twenty Easy and Progressive Duets for Two Flutes*, Carl Fischer, Inc.

These duets are very good, presenting the trills, various articulations and rhythms; from medium to difficult.

* * *

Michel de la Barre, *Suite in G Major, for two flutes or other melody instruments, Florilegium Musicum Edition, Edited by Gustave Scheck and Hugo Ruf*, \$1.50, G. Ricordi & Co.

This composer's dates are 1675-

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1744, and the Suite contains dance forms such as the Allemande, Rondeau, Gigue, etc. This is excellent music demonstrating the style of the period. The duets are from moderate to moderately difficult. Ricordi and Co. are to be congratulated for issuing such fine editions of this period.

* * *

Georg Philipp Telemann, *Six Sonatas for two violins, flutes or recorders*, edited by Fritz Rikko, volumes I and II, \$2.00 each. Weaner-Levant Publications.

A contemporary of both M. de la Barre and J. S. Bach, Telemann ranks high among the many composers of that period. These sonatas are wonderful, but would take some careful coaching for high school students to play well. The parts are printed separately. Unfortunately, this edition is in need of rehearsal marks, but is otherwise good.

* * *

Franz Schubert, *Five Little Duets*, arranged by R. F. Goldman, version C for 2 flutes, oboes or saxophones, \$.50. Mercury Music Corporation.

These duets also come in two other versions: A for horns in E flat or F (original) and B for cornets, clarinets or baritone T.C. According to the introduction by Mr. Goldman, these are actually simple 2 part songs in folk style. They are easy, short, and very charming, and should be good for grade schoolers.

* * *

R. M. Endresen, *Prairie Warblers. The Two Flyers*, 2 flutes and piano, \$.60 each, Rubank, Inc.

These two pieces are published separately and can be played by students towards the end of the first year.

* * *

Forrest L. Buchtel, *Two Imps*, 2 flutes and piano, \$.60, Kjos Music Co.

This is one of a series and is listed as a Grade 2. This could be played by second year students. It contains good high register work; it will give the students a chance to develop facility in high fingerings—provided they use the correct fingerings to begin with!

* * *

Gustave Langenus, *Scherzo, The Swallows' Flight*, Opus 7, for flute and B flat clarinet with piano, \$1.50, Witmark & Sons.

This is interesting, not only for first chair flute and clarinet players, but also for an audience. It is of

medium difficulty and a fine number for a concert with band or orchestra accompaniment, which are both available.

The End

The Band Stand

(Continued from page 33)

Pearson, Frank C., Albion College, Albion, Mich.
Lekvold, A. D., Miami University, Oxford, O.
Ebbs, Frederick C., State University of Iowa, Iowa City, Iowa
Metcalfe, Roy D., Kent State University, Kent, Ohio
Barabash, John H., Wright Junior College, Chicago 34, Ill.
Geerdes, Harold P., Calvin College, Grand Rapids 6, Mich.
Evans, Jack O., Ohio State University, Columbus, O.
Euren, William A., North Dakota State College, Fargo, N. D.
Lowry, Bob E., Morningside College, Sioux City, Iowa

(Turn to page 65)

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How To Prepare For College Music

(Some Suggestions)

By Maurice Callahan

From coast to coast across our great nation, thousands of high school students are participating in school music classes and organizations. Among this multitude of talented young students are many who will become music majors upon entering college or university. These students are now pursuing the prescribed "College Preparatory" course in their respective high schools. Within a year or so, or even within a few months, they will be ready to apply for admission to the freshman classes of the colleges or universities of their choice. Here are some suggestions which will assist the high school student in better preparing himself to become a music major in college:

General Suggestions

1. The high school student should maintain strong grade averages in his classes. This is important because admission to college is often based upon the student's high school record. Strong academic habits established by the student while in high school will carry over into college, thus making the transition from high school to college much easier for the student. Furthermore, many college scholarships are awarded to capable, deserving students who have made good records in high school.

2. In college, as in later life, it is extremely important that the student gets along well with his associates. The high school student who is friendly and cooperative and who has developed a positive, constructive attitude towards his teachers, fellow students and his school work should fit smoothly into college life.

3. Closely allied with genuine talent must be the student's determination to succeed. Ability alone is no guarantee of success either in college or later. Although there is no satisfactory substitute for genuine talent in music, there are many examples of less-talented students who have made better records in college and who have gained greater success in life than their more-talented classmates merely because they were willing to concentrate more closely and to apply themselves more diligently. It is absolutely essential that even the most talented student enters college with the full realization that he will

be expected to apply himself to the limit of his ability.

Music Suggestions

1. The high school student who has decided that he will become a music major in college should inform his school band, orchestra or choir director that this decision has been reached. The director will be pleased to permit him to gain valuable practical experience through assisting in many details concerning organization management. The director can assist the student in

learning some of the fundamentals of conducting and may also permit him to serve as student-conductor of the school music organizations. In some cases the student may even be permitted in the teaching of elementary, junior high or less-advanced high school music classes.

2. A student, while in high school, should become as well prepared as possible, technically, on his main performing instrument. Private lessons with a competent teacher would be

(Turn to page 58)

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Holiday Season Ahead

As part of the "athletic" season comes to an end directors must now turn their thoughts toward the holiday season, Thanksgiving and Christmas. Sparking any school music program are the outside appearances students make at church, civic and social functions. Not only is the experience valuable for the student but the healthy publicity is fine for the music department. It is a wise director who, thinking of good public relations, cooperates with civic and church groups in furnishing solos and ensembles.

Here are some collections that have proved to be useful for the holiday season:

Devotional Solos for Clarinet — edited by Long & Sisson, Remick 1.25 Includes music for Thanksgiving, Christmas, & Easter.

By David Kaplan

Send all questions direct to David Kaplan, Instructor of Woodwind Instruments, West Texas State College, Canyon, Texas.

Hymns for Clarinet—Hansen, 1.00, Contains thirty popular hymns including *Abide With Me*.

Holiday Collection—arr. Delamater, Rubank, .50, Here are 59 well known numbers which may be used as solo or for duet, trio or quartet.

Sacred Variations — Hansen, 1.00, Easy variations on such music as *Holy City*.

Christmas Melodies for Clarinet — Hansen, .60, Here are 22 carols.

Christmas Music for Everyone—sax or cl—arr Delamater Rub. Contains 21 carols complete with text.

Besides these collections there are

many other appropriate materials which could be used during the holiday season in concert or recital. A splendid collection for two clarinets and piano is: *Concert Trios for two Bb Clarinets and piano* — edited by George Waln publ by Kjos. Really, this is a wonderful collection of chamber music for the three instruments. The music is good and the edition clear. The calibre is 3-5.

Now, for solo materials there is much to choose from. Consider some of the following:

Air & Convrante for Clarinet & piano — Lully (Kaplan), J Spratt

Minuetto for Bb clar & piano — Loeillet (Kaplan), J Spratt

The above two were transcribed with the younger student in mind. The music is good and there are opportunities for expression and phrasing. There are no great technical problems and the piano part too is fairly easy. Grade 3.

Little Serenade—Purcell (Worley), J Spratt

Here is an attractive Grade 2 number for clarinet.

Concerto in Gm—Handel, (Waln) Kjos.

Always a favorite in contests and recitals, this Grade 3-4 solo, trans-

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cribed from the oboe, will be fine experience for the student.

Little Concerto—Collis. Hansen

The editor of Clarinet Magazine, James Collis, has written a nice Grade 3 number for clarinetists.

Masterworks for Clarinet & Piano—edited by Simon, Schirmer.

A very splendid edition of the Weber, Schumann, Brahms and Mendelssohn works. Advanced calibre 5-6.

Three Grand Duos—transcribed by Simon, Chappell.

Included are the famous quintets for clarinet and strings of Brahms, Mozart, and Weber now in clarinet and piano form. The clarinetist without the service of a good string quartet could not hope to experience this wonderful music: now he can. Advanced calibre 5-6.

There are many other worthwhile selections. From time to time solos and ensemble materials will be mentioned.

The Status of the Little E_b Clarinet

Of late I have been receiving letters bemoaning the fate of the E_b clarinet. Many of the letters single out the lack of good solo materials while many talk of director indifference, etc., etc. In a recent letter from a young lady in Idaho the subject concerned solo materials. Of course there are some solos available for E_b clarinet. Many of these are either much too easy or too difficult. The same predicament seems to characterize the bass clarinet literature as well. Now what to do? First of all here are some numbers that should be readily available from the publishers.

Easy grade *Sonatine* . . . Weinberger . . . *Carl Fisher. Gioialita De Lorenzo* . . . *Carl Fischer.*

Medium (3-4) *Scene & Air Bergson* . . . *Cundy-Bettoney. Waltz Fantasy—Mozart* . . . *Kjos. Romance in F—Beethoven* . . . *Carl Fischer. Andante—Mozart (Isaac)* . . . *Carl Fischer.*

Advanced *Concert Solo—Bozza* . . . *Andraud. Rigaudon—Lacome* . . . *Andraud. Fifth Contest Solo—Maury* . . . *Alfred. Valse in E_b—Durand* . . . *Cundy Bettoney.*

There are other solos of course. It is a good idea to write to the publishers for materials. Transposing B_b clarinet solos or using E_b alto sax solos are other possibilities.

Why has the E_b clarinet been losing ground? No doubt the cause of the problem lies in poor instrument, poor player, not enough music, improperly written parts, improper solo and teaching materials. Let us remember that at

one time, and not too many years ago at that, the E_b was a respected member of many, many school bands. Through the years the instrument was gradually withdrawn from school and college bands. Poor instruments and bad players certainly accounted for much of this. These factors in turn influenced lack of interest on the part of student and teacher. One factor causes one reaction which in turn acts on the former or another factor. For instance: no instrument (or poor instrument) no player—consequently, why bother to publish parts, etc. The problem is a

chain reaction—one factor influencing the other.

Consider the fact that the E_b remains an important member of the symphony orchestra. It is certainly a much needed voice in the works of R. Strauss, Mahler, or Ravel.

Good instruments are now available from the major manufacturers so there should no longer be any problem on that score.

The E_b CAN be a worthwhile member of the band but we must start with the idea of a GOOD instrument plus a good player. Only then can the in-

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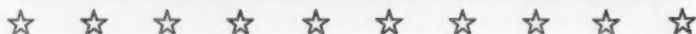
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strument be used to advantage. With better instruments and players we can then HOPE for more suitable solo materials.

Nuggets of News

The Bonade Mouthpiece

In the September issue I mentioned the fact that the new Bonade mouthpiece came in several facings. This was certainly a slip for it comes in only one, the 7 1/2. In the Bonade mouthpiece the resistance curve is continued all the way to the tip. This helps to make for better control and flexibility. The new mouthpiece, made of drill rubber rod, seems to be quite uniform and gives both good tone and intonation.

The Bonade Ligature

The ligature is attracting some attention because of its "reed-saving" factors. We mentioned the advantage of the raised rails in the September issue. It would seem that reeds last longer with the new ligature. Since the reed's vibrations are not dampened a softer reed could be used to good advantage. Investigate and experiment with the mouthpiece and the ligature.

The Wallace R. Tenney Catalog

Of interest to clarinet, sax players and other woodwind people are the many items from Tenney catalog. Solos and ensembles from Spain, Scandinavia, and a host of other countries make up the interesting list. For some very tasty method and solo material write to Mr. Wallace R. Tenney, 5574 Taft Avenue, Oakland, California.

New Music Reviews

Handbook for Making and Adjusting Single Reeds—Kalmén Opperman illustrated by Vera Yeager Chappell & Co. 1.50

Every once in awhile something comes along to excite a reviewer. Such is the case with the *Handbook*. Mr. Opperman is a well known New York teacher and clarinetist. Readers will remember his fine *Modern Daily Studies*, reviewed here some time ago.

Kalmén Opperman is one of the few who has steadily advocated the making of single reeds. He feels that hand made reeds are better in all respects than the commercial grade, in cane, workmanship, response, endurance, etc. Double reed players make their own reeds to fit their particular needs. Why not clarinet and sax players? The answer is probably two fold: first, commercial single reed production has improved enough to permit some decent choice and second, single reed making was too tedious and time consuming. The tedious factor now has been eliminated. By purchasing

(Turn to page 64)

The Brass Workshop

By B. H. Walker

Send all questions direct to B. H. Walker,
Director of Music, Gaffney High School,
Gaffney, South Carolina.

Greetings, Brass Friends. Here it is November and most of you school brass musicians are beginning to get down to business in serious study of the fundamentals necessary in mastering your instrument. Whether this be done in private lessons (ideal), in like instrument class instruction (next best), in mixed instruction for brasses only or by full band method, we should give serious thought to which method books and written studies we use. I would like to suggest a few of these for the beginning, the intermediate and the advanced phase of study. Please remember that space here makes it impossible for me to mention all of the good methods and studies in print. This would require volumes and I shall mention only a few.

Cornet Methods and Studies

Beginning and Elementary

BELWIN ELEMENTARY BAND METHOD — by Weber. Belwin, \$0.85

Highly recommended for slow but thorough instruction for mixed classes and otherwise. Contains plenty of gradual development material for the very young beginner or the older beginners.

SMITH-YODER-BACHMAN ENSEMBLE BAND METHOD. Kjos, \$0.85

Systematically organized material for teaching beginners in mixed classes and otherwise. Includes both unison exercises, two, three and four part melodies.

ALL MELODY METHOD — by Dalby. May be secured from Educational Music Bureau or J. W. Pepper for \$0.85.

Progresses gradually with familiar melodies and training exercises.

A TUNE A DAY — by Herfurth. Boston Music Co. \$1.00

Gives the beginner a good foundation, sugar-coated with plenty of melodies and folk tunes.

EDWARDS-HOVEY METHOD — by Austin Edwards and Nilo Hovey. Belwin, \$1.00

Ranks at the top, both as private

lesson and class method. Good exercises, duets and short melodies. Progresses slowly and thoroughly.

RUBANK'S ELEMENTARY METHOD — by Robinson. Rubank, \$0.90

Thorough, interesting and progressive for both private and like instrument groups in grade schools, high schools or colleges.

LILLYA CORNET METHOD, Book 1 — by Clifford Lillya. Cole, \$1.00

Well organized and written by an outstanding cornet teacher now teaching brasses at the University of Michigan.

ERNEST WILLIAMS CORNET METHOD, Book 1 — written and published by Ernest Williams, \$2.00

Used by the great artist teacher, the late Ernest Williams, in his teaching at his school and also at the Julliard School of Music. Contains everything necessary for mastering the instrument, step by step. Progresses slowly and thoroughly, both in tone studies and technical studies. Studies are musical and practical and cover up-to-date signs, symbols, time signatures and rhythm figures which were never heard of in the original Arban's Method. Has plenty of two-part duet work. Piano accompaniment available.

CLARKE'S ELEMENTARY STUDIES — by Herbert L. Clarke. Carl Fischer, \$2.00

Well arranged text of 30 graded lessons, each marked with metronome tempo, breathing marks and musical terms. Many valuable playing hints by one of the world's greatest artists.

FOUNDATION TO CORNET PLAYING — by Goldman. Carl Fischer, \$1.50

Each lesson thoroughly explained so as to help the student and guide the teacher.

Intermediate

BELWIN INTERMEDIATE BAND METHOD — by Weber. Belwin, \$0.85

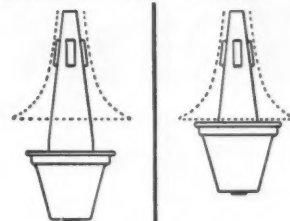
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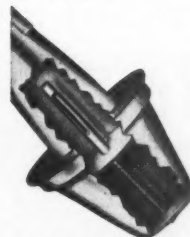
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VIEWS OF THE ORCHESTRA AND BAND, *Book II — by Charles L. Reifsnnyder and Vernon R. Miller. DeKay Publishers, Box 705, Newark, 1 N.J. \$1.00*

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teenth notes, dotted eights followed by sixteenth, 6/8 rhythm, syncopation, a variety of new keys, dynamic markings, tempo indications and many other new rhythm figures, as well as melodies, duets and scale studies. Recommended for private or like instrument class work in the intermediate stages.

GUIDE TO THE BAND, *Book II, by Clarence Sawbill and Frank Erickson. Bourne, \$0.85.*

A good follow-up book to Book I of the same series which was reviewed in this column in a past issue. Contains

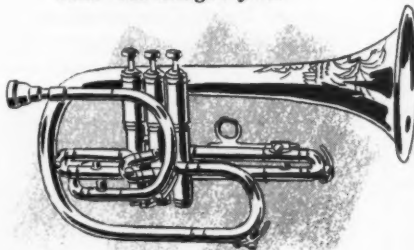
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The Percussion Clinic

By Robert A. Clark

Send all questions direct to Robert A. Clark, 210 Parkview, Plymouth, Mich.

Hi friends! A recent playing engagement provided the backdrop for a very interesting and inspiring evening. The occasion was the recently staged Scottish Tattoo which featured the many pipe bands and military bands from all over the Mid-West and Canada. What is a Tattoo? It seems that the Tattoo had its origin as a musico-military ceremony about the year 1625, A.D., and practiced in one form or other in most armies but particularly in the British Army, which has always relied heavily for music, color, and courage on the Scottish regiments. Over the centuries, the Tattoo has come down to us as an elaborate expression of military music and example of precise and splendid marching of fighting men. Witnessing this modern Tattoo left little doubt of the burning pride and love of the Scots for their heritage of military music.

While the entire evening was brilliant in its military pageantry, I was especially impressed with the Pipes and Drums of the Toronto Scottish Regiment, the Canadian Guards Military Band, and the Queens Own Rifles of Canada, Bugle Band. After living through a season of football razzle-dazzle, the stark simplicity and conservatism of the pipers and bands was truly impressive. The slow swaggering tempos really developed a swing. It's no wonder that the pipes and drums have traditionally inspired men on to greater heights of valor. While I do not claim the following to be authentic, I thought it would be fun to try and notate some of the rhythms that I heard that evening. When trying this cadence, remember that the tempo should fall somewhere around 110=b.



Mr. Haskell Harr, eminent drum authority and instructor, very graciously sent a copy of his drum method No. II and accompanying long playing record. The disc included a recording of all of the standard rudiments plus the performance of some of the exercises and solos found in this volume.

Admittedly, I have been a skeptic regarding the merits and effectiveness of such records as teaching aides. Perhaps this was because my basic musical background has been that of a percussionist, hence the workings of the percussion section hold no special mystery for me. I have come to realize however, that the teaching of drums is a very difficult phase of the instrumental music teacher's trade, particularly if he is a non-drummer. Why? It seems to me that a clear cut concept of the art of drumming can be instilled in the mind of the student only when a proficient demonstrator is available. I would not be so presumptuous to insist that this principle is not true in teaching of other instruments. However, the true art of the percussionist is somewhat veiled in the performance of the band or orchestra thus it is difficult for the average listener to hear the percussion and analyze what is heard in the light of the basic components of the art. A typical example is the look of disbelief of the average layman when told that the drummer must actually follow a printed part. So it seems that the average beginning student arrives at his first class lesson

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with a very foggy concept of just what will follow.

At this point, a skillful demonstration would whisk away some of that cloudiness and uncertainty. If that demonstration is not available, Mr. Harr's record would be about the best substitute that I could suggest. Then it seems that this type of recording can be of tremendous value to the music teacher who is isolated to such a degree that competent private drum instructors are not available. They can be of value to any class room teacher not able to give a finished demonstration. And they can even be of value to the percussion specialist who might give listening assignments to augment personal demonstration in the studio. The record of which I have been speaking parallels the Haskell W. Harr Drum Method, Book II, in the presentation of all of the standard rudiments plus the performance of two solos found in the book, "Downshire" and the "Downfall of Paris." The book, published by M. M. Cole Publishing Company, and the record may be purchased in a package deal for the price of \$3.95. Write to Haskell W. Harr, 645 Union Ave., Chicago Heights, Ill.

Another interesting publication reached my desk this last week. The title is "Pre-Views of the Orchestra and Band" and has been prepared by Charles L. Reifsnyder and Vernon R. Miller. The book, which sells for \$1.00, is being published and distributed by the DeKay publishers of Newark, N. J. The book, written for beginners, emphasizes the gradual development of the basic rhythms and rudiments for elementary orchestra and band.

And by the way, the rudiment of the month will be the flam-paradiddle. Don't take this one lightly. It's a tough one. Work for a good clean flam and clear, precise sixteenth notes.

Use Your Cymbals

I have noted with some concern that there seems to be a trend in school bands to relegate the cymbals to the category of special effects with the player striking the cymbals only when a specific cymbal solo is noted on the part. It has been my feeling, and I'm sure that there are others in the profession who share my thoughts, that the cymbals must be played on every beat that the bass drum plays excepting those situations that specify "B.D. only." The zing of the cymbals seems to neutralize the heavy thud of the bass drum thus creating a lighter, more buoyant sound. Perhaps the trend is the indirect result of the use of larger cymbals in band work. True, swinging

the cymbals throughout the duration of a march can be a back breaking job, but the resulting effect of cymbals augmenting bass drum is well worth the effort. Perhaps a bigger boy is a solution to the problem.

Adding cymbal color can be achieved in two ways, the assignment of a player to play the hand cymbals or the simultaneous playing of cymbals and bass drum by the bass drummer. The latter seems to be something of a lost art which makes special muscular and artistic demands upon the bass drummer. Kenneth Baldwin, former bass drummer with the Ringling

Bros. Circus and currently with the Leonard Smith Band, is a truly fine exponent of this system. His control of the loose cymbal with the left hand is truly spectacular. The major difficulty lies in preventing the cymbals from clattering together.

This technique involves attaching one of the pair of cymbals to shell of the bass drum. The player must hold the other cymbal in his left hand and strike the permanently attached cymbal a glancing blow. For the best control, a minimum of motion should be used. Note the illustration.

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By the way . . . we forgot to mention that the illustrations in the previously mentioned Harr instruction book were modeled by one Robert Buggert, an old friend and former teacher. Doctor Buggert is an eminent authority in his own right in the field of percussion and music education. He is the author of many widely accepted method books on all phases of percussion playing. Couldn't resist taking a moment to congratulate Bob on his newly acquired Ph.D. . . . and with that I bid you adieu . . . be back with more percussion views in a month.

The End

How To Prepare For College Music

(Continued from page 49)

advantageous to the instrumental student. College instrumental teachers and organization directors place high value upon tone quality and true intonation. The high school student should give special attention to these elements of music performance.

The instrumental student should secure an instrument of good quality, then learn as much as possible about properly adjusting and maintaining it.


3. Whether or not voice students of high school age should take private lessons is controversial. Some voice teachers believe that high school students should delay private study until their voices have reached fuller maturity. Each student should discuss this matter individually with his high

school choral director or consult the voice teacher with whom he will later study in college.

A student who plans to major in voice should take a foreign language course in high school wherever it is available. Knowledge of French, German and Italian is often required of advanced college voice students. French and German classes are available in some high schools. Many offer Latin which is a good basic course in language study. In high schools where

(Turn to page 61)

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The Double Reed Classroom

By Bob Organ

Send all questions direct to Bob Organ, Bob Organ Studios, 842 South Franklin Street, Denver 9, Colorado.

In the October issue of *THE SCHOOL MUSICIAN*, the Double-Reed-Classroom column passed on to its readers some practical applications experienced this past summer at Band Camps in regard to ensemble practice. Some refer to this practice, or shall we say "schooling," as CHOIR while others feel it to be just an ENSEMBLE, such as clarinet or saxophone choir, or clarinet or saxophone ensemble, etc.

As a double reed player and instructor with many years of practical experience, my reaction is this—the title applied to these special groups can not specify by a mere word the over all progress accomplished in work with these groups. The actual experience gained by each individual participant in hearing the sound of his respective instrument and family of said instrument is an educational experience NOT TO BE GAINED in any other grouping.

The double reed player all too frequently is more aware of the sounds of other sections, than he is of his own instrument quality or related double reed instruments. The Double Reed quality of sound is a beautiful sound and as our great composers felt within themselves, it is a sound that can not be easily duplicated by any other instrument family. The double reed player and student should become aware of that "special sound" and learn to balance and hear his own instrument quality in his own choir of instruments. Too frequently the double reed student plays under the heavier quality sections and is easily confused

by his own solo quality or the blend of double reed instrument sound only. Through these specialized choirs, intonation, nuances, tonal balance, general quality, etc., can be more readily distinguished, or shall we say "defined as such" collective items necessary to better performance. This point I am sure most of you will agree to be good practice. However, the next point of interest is without doubt—How practical is the idea of the DOUBLE REED CHOIR? How many schools or even communities have enough double reed instruments to form a double reed choir? I have been asked this question possibly one hundred times since the High Plains Band Camp session in August of this year. Not only that question but another one just as important — Where may music be obtained or even rented for such a group? My answer to both questions has always been the same.

In the past, educators and composer alike have seen and experienced a need for such a program as *string ensemble*, *string orchestra*, *string choir*, which ever you wish to call them. Music was written and these groups became popular. Such is becoming true with clarinet choirs, flute choirs, brass choirs, saxophone choirs, and YES, percus-

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sions as well — *Why isn't a DOUBLE REED CHOIR just at necessary?* YES, it is necessary, BUT — QUESTION: How practical is it because of the shortage of players on these instruments?

Smaller school communities usually do not have enough players on these instruments, *nor do they have enough players on flutes, percussions, etc., and in many cases not even enough for any type of choir that could be called a balanced choir.* In these communities a woodwind ensemble, as mentioned last month would be the practical method of practice. YES, the music had to be written and arranged for this project also, just as it is being done for the *double reed choir*. REBO MUSIC is devoting itself to this type of music.

Balanced-Double Reed-Choir

This title subject comprises three sections which might be well to analyze separately before considering the subject in its entirety — balanced — double reed — choir.

DOUBLE REED will comprise all the family of double reed instruments. To enumerate—the oboe, the english horn, the bassoon, the contra bassoon, or sarrusophone.

For our first double reed choir at High Plains Music Camp we used three sarrusophones instead of contra bassoons. This type of instrumentation lends itself exceptionally well at band camps where the enrollment is heavy in double reeds. However, the training is so essential for double reed players and results in progress for the individual player so amazing that a double reed choir is an excellent addition in any town in the city wide music program and just as essential an any string or brass ensemble.

BALANCED — Double reeds can be balanced with the right materials, studies and concert repertoire as easily as any other combination.

For our first double reed work at High Plains I used my "TUNING CAPERS" for study work and warm up sessions and for concert material the following compositions which I have edited for DOUBLE REED CHOIRS.



This "Double Reed Choir" at the High Plains Band Camp, Hays, Kansas last summer was an exciting experience. Bob Organ, the director, can be seen on the extreme right, front row.

"Divertimento" modern in character of High School level. "Maulawiyah" (Dancing Dervish) High School level but requires good 1st Oboe and 1st Bassoon. "Suite Petite" (Prelude, Minuet, March) Junior High level. Published by REBO MUSIC, 425 East Alameda Ave., Denver 9, Colorado. Other Double Reed Choir listings by REBO MUSIC are "Friday Harbor" (Overture for Double Reed Choir). "Lanterned Courtyard" (Oriental Phantasy). "Preghiera" (Prayer).

CHOIR—In relation to our subject "Double Reed Choir," it may be interesting to first delve into the meaning of the word CHOIR; defined by "Webster" as "a group of instruments of the same class or *players on them*." Music arranged for choirs is designated as an anthem, antiphon, or antiphony — Antiphony from Greek antiphono, is a musical composition sung alternately by a choir (of instruments) divided into two parts or more; in Greek music—accompaniment in the octave. Anthem from antiphonos, sounding contrary or returning a sound, from anti, over or against, plus phone, sound or voice (or instrument tone).

Thus a choir singing anthem-wise or antiphonally has developed from the Greek era and is now adapted in our century to the music of today and the needs of present day music program.

The month of November brings participation in the band activities for football season and festivities for our Thanksgiving Day in our United States. But to all you double reed players our discussion lays the ground work for the coming months of rehearsal, concert and spring festival.

So long for now. See you next month.

How To Prepare For College Music

(Continued from page 58)

no foreign language courses are offered, the voice student possibly could find some faculty member who is well qualified to teach French, German or Italian privately.

4. An elementary knowledge of piano is essential for all music students. Those who have not taken piano lessons should start immediately. Students in college theory, composition and certain music education classes find previous piano training to be a great asset. Obviously, high school students who plan to be piano majors in college should be studying piano seriously with the best available private teachers. Accomplished piano students can gain valuable experience and often earn part of their college expenses by serving as studio accompanists.

5. High school students who plan to become music majors in college should know and understand music notation, key signatures, scale construction, and they should read at least the treble and bass clefs. Some knowledge of intervals, triads, primary chords and simple chordal progressions would be advantageous. Although this material will be thoroughly covered in the college theory courses, the young student will greatly appreciate whatever acquaintance with theory he has acquired before entering college. Much of this can be learned in conjunction with the private study previously suggested as well as in the high school classes.

The more advanced high school music student who is interested in writing arrangements for band, choir, orchestra or ensembles of various kinds should certainly pursue this line of

(Turn to page 65)

Keyboard Experience

(Continued from page 22)

have been invaluable in this experiment. The cardboard keyboards and music books, given by one of the music firms, have been the basis for the lessons.

We began our classroom piano experiment by trying to relax fingers that were tighter and stiffer than the proverbial "hat band." We played games and made original finger exercises to teach the number of each finger, since the songs were taught by finger rather than notes. (The transition from numbers to notes is progressing slowly but surely. With Middle C as a "guide post," the children are hardly aware of the change.)

The cardboard keyboards have been the "silent practice pianos," as each child has one at his own seat to play while waiting his turn at the real pianos, on which six pupils play together.

There was a room full of surprise when the first song presented was played by every child on his initial effort. Although it was played on the three black notes that are like "three black soldiers on the keyboard," and although it was a simple 3-2-1, (etc.) arrangement of "Hot Cross Buns," it was a tremendous accomplishment that has stimulated unbelievable interest in learning more about the piano. Since this beginning, the children have finished two-thirds of their book, which includes experiences in ups-and-downs of notes, transition from numbers to notes, and copying very simple music.

A new thrill for each child has been accompanying class singing by playing three note chords with two hands for "Row, Row, Row Your Boat," "Frere Jacques," and "Three Blind Mice." A two-chord accompaniment has been used to play "The Glow-Worm" as a duet with the teacher. Two pupils play the melody of "The World is Waiting for the Sunrise."

Each new experience is a big moment — finding that half-steps are needed in some songs, clapping the beats in a measure, keeping time to music, playing whole-notes, half-notes, and quarter notes in the clapping game, creating "piano pictures" of how a fairy would walk, how an elephant would walk, or other creative ideas, and playing class-composed songs on two pianos.

The carry-over of these classroom piano lessons has been most heartening. Possibly this experiment might have provided part of the incentive that has resulted in seven additional pupils beginning private piano lessons and five taking lessons in orchestral instruments. The ear training has been a wonderful help in definitely raising four voices and in all of the singing.

This experiment has been rugged at times—more pandemonium than harmony. All of the music sounds that float through the air have not been melodious—especially when many inquisitive fingers are playing different tunes!

But the exploration has been fun and although no Iturbis emerge, maybe a lifetime love of music will.

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(Turn to page 65)

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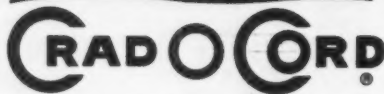
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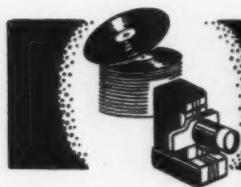
Ask also for a copy of THE CRADDOCK BANDSMAN — new, colorful, filled with valuable information for bandmen.



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Audio-Visual
Aids . . .

By Robert F. Freeland

Send all questions direct to Robert F. Freeland, Helix High School, La Mesa, California.

Recordings

Bach: "St. John Passion" (Complete) St. Thomas Church Choir, Gewandhaus Orchestra, Leipzig, conducted by Gunther Ramin. IX Research Period of Archive Production Series #3045/-6/7. Decca Gold Label. (Three 12 inch LP recordings). Each record is about \$5.71 each.

This recording was awarded the Grand Prix Du Disque, 1956, for outstanding artistic and Technical performance. Part of the fourth release of Archive Production, we are given a rich and beautiful recording made at the same famous church in Leipzig where he served as Kapellmeister. Well known soloists, the famous Thomasnerchor with the Gewandhaus Orchestra under Gunther Ramin, the internationally acclaimed authority on Bach, who, until his death a few months ago, was Kantor at St. Thomas.

* * *

Mozart: "Requiem" K, 626, Choir of the Vienna State Opera, Vienna Symphony Orchestra, Alois Forer, Organ, all under the direction of Eugen Jochum. XII Research Period of Archive Production Series 3048/9. Two 12 inch recordings, 33 1/3 LP. Decca Gold Label.

Truly a collector's item, since it contains not only the complete Mozart "Requiem" but the entire memorial service of December, 1955, as it was held in the famous St. Stephen's Cathedral in Vienna, which officially opened all Mozart Bi-Centennial Celebrations the world over.

Written upon request, it became the composer's own "Mass for the Dead," since, before he could end his work, death siezed the creative power of the genius from Salzburg. This sublime and eternal composition, giving peace of mind and comfort, was completed by Mozart's friend and pupil "Sussmayer."

* * *

Prokofiev: "The Love of Three Oranges, Op. 33." Opera in four acts based on Gozzi's comedy, complete. Choir and Orchestra of the Slovenian National Opera, Bogo Leskovich conducting. Epic Classic Set. SC-6013, 2 twelve inch records in album \$9.96. (L*P).

A first recording of a four-act comedy-opera. Prokofiev conducted the premiere performance in Chicago in 1921. The story concerned the adventures of an enchanted hypochondriac prince searching for three orange-bound princesses. Declared a hit by all who hear it. Beautiful fidelity, attractive album cover, fresh delightful music. Most highly recommended.

* * *

Schumann: Symphony No. 2 in C Major. Op. 61. Paul Paray conducting the Detroit Symphony Orchestra. One 12 inch LP High Fidelity Olympian Living Presence Mercury Disc: MG 50102. \$3.98.

Of some half dozen LP's of the Schumann "Second" this proves to be one of the recommended. Paray uses the original scoring of the "Schumann Second." The orchestra sounds well balanced, light but not thin, heavy but not overwrought. Careful consideration is given to all details. The reproduction is of the very best. A beautiful work, and one for study and live feeling on high fidelity machines.

* * *

"Spirit of '76." Music of Fifes and Drums. The Eastman Symphonic Wind Ensemble conducted by Frederick Fennell. One 12 inch High Fidelity LP Mercury Record MG-50111, \$3.98.

Music for Fifes and Drums based upon the Field Music of the U.S. Army. Traditional Marching Tunes for Fifes and Drums including "Yankee Doodle"; "Sergeant O'Leary"; "The Belle of the Mohawk vale"; "Gary Owen"; "Dixie"; "Sentry Box"; "Rally round the Flag"; "Bonnie Blue Flag"; "The White Cockade."

The Camp Duty of the U.S. Army—The three camps; The slow Scotch; The Austrian; Dawning of the Day; The Hessian; Dusky night; The Prussian; The Dutch; The quick Scotch and The Three Camps.

Traditional Music for Fifes and Drums—Breakfast call; The dinner call; Wrecker's daughter; Hell on the Wabash; Downfall of Paris.

Drum Solos—Connecticut half-time (J. Burns Moore); Fancy 6/8 (William F. Ludwig). A most valuable disc for the school and college music library. Fine jacket cover of the "Spirit of '76" by Archibald M. Willard. Most complete and helpful notes on the album by the conductor Frederick Fennell. Most highly recommended.

Jazz Band: Children's Record Guild.
One 10 inch unbreakable disc, 78 rpm #410A-B, \$1.25.

Here is the history of "Birth of the Blues" told by Jay Williams. The story starts with how the African Chief Masumbo was captured, enslaved and brought to America, bringing with him the beautiful antelope hide which he had used for his drum in his own country. The slaves adapted to their new way of life their native African rhythms and sounds, to express sorrows and joys in spirituals and work songs. The second side presents a small jazz band (Teddy Wilson, Bud Clayton, Ed Hall, Sid Weiss, Jimmy Crawford) playing in true New Orleans improvisational style. All school grades. Recommended.

Filmstrips

Music and Art, Our Common Heritage. Visual Education Consultants, Inc., 2066 Helena St., Madison 4, Wisc. One 35mm filmstrip of 35 frames with captions in black and white. Produced in 1955. \$3.00.

This fine filmstrip can be used from junior high school through college. It has been prepared by the Wisconsin State College. Photographs and art work illustrate characteristics common to visual arts and music, such as rhythm, color or timbre, volume, harmony, line, and melody. To increase the students' appreciation of these concepts, directions are given for making string designs, wire sculpture, and mobiles. Highly recommended.

Smetana: "Bartered Bride." Jam Handy Organization 2821 E. Grand Blvd., Detroit 11, Michigan. One 35mm filmstrip of 33 frames in color with captions \$4.75 each.

The Bohemian girl and boy, Marinka and Hans, outwit a marriage broker in the story adapted by Smetana for his opera. Music could be played with the filmstrip. The "Overture" is available from several recording companies.

America, Visual Education Consultants, Inc. 2066 Helena St., Madison

4, Wisconsin. One 35mm filmstrip of 72 frames with captions in black and white, produced in 1955, \$3.00.

Adaptation of a filmstrip prepared for the Department of Agriculture by R. A. Turner. Photographs and art work. The filmstrip opens with the explanation that Samuel F. Smith wrote the words of "America" to the tune of "God save the King" composed by Henry Carey. A discussion of the meaning of some of the words in "America" before they sing. Recommended for early elementary grades.

The Saxophone. Nebraska University-AV dept, Lincoln 8, Nebraska. One 35mm filmstrip of 48 frames with captions in black and white. Price \$3.00.

The filmstrip, designed as a ready aid of teachers of beginners, concentrates on fundamentals of saxophone playing, avoiding controversial details of technique. No special method of teaching is proposed. Recommended for elementary thru college.

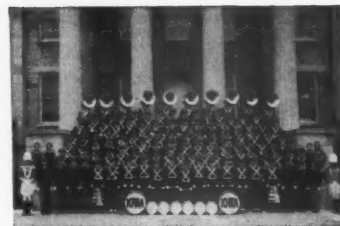
The Viola. Nebraska University-AV dept., Lincoln 8, Nebraska. One 35mm filmstrip of 46 frames with captions in black and white. Price \$3.00.

Containing the fundamentals of viola playing, the filmstrip is intended as an aid in teaching beginners and as a reference for students who need periodic checking. Recommended for all school grades.

Films

A MUSICIAN IN THE FAMILY. Canadian National Board 1953. One 16mm film sound, 17 minutes black and white \$60.00. Available for rental.

The young son of a prairie farmer against considerable opposition, achieves his ambition—a musical education. Andrew's father fears that a musician in the family may affect the future of the farm, and tries to discourage the boy's attachment to his trombone. On Andrew's side are his mother, his teacher, and a neighbor.



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Compare our values for
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THE HOUSE OF "UNIFORM" SATISFACTION



Perseverance wins him a place among the contestants in the annual provincial music festival, and the encouraging words of the adjudicator help sway his father to a kindlier acceptance of his musical inclinations. This filmstrip can be used for any of the school grades.

* * *

Voices from Acadia. Canadian National Board, 1952. One 16mm film sound, 12 minutes black and white. \$30.00. Also available for rental.

The St. Joseph's University boys' choir, conducted by Father Brault, sings Lily white (a Welsh ballad), Dominus dixit (a Gregorian chant), Laughing song (expressing student exuberance), Bridal party (a Norwegian ballad), Hymn to the night (a song of thanksgiving), and The raftsmen (description of the lumberjacks). The Dominus dixit is sung in Latin. The other songs are in French and English. Recommended for Junior, Senior High School and College.

The End

The Clarinet Corner

(Continued from page 52)

chasing reed blanks, curing the blanks, sanding the lay, and making the vamp a reed may now be completed. A kit containing blanks, file, knife, etc., is now available from the M. Baron company. With the Handbook, plus the kit, the student is prepared to make some decent reeds.

The 40 page treatise is certainly well put together. The illustrations are excellent, the printing large and clear, the explanations intelligent and to the point. There is no cluttered look to the book.

Mr. Opperman points out in the Preface that "By learning to make or adjust . . . reeds the . . . player is in a better position to cope with whatever cane or reed supply may exist." Chapters 1 and 2 compare the handmade and commercial reed. Chapter 3 discusses cane, Chapter 4 the model reed, and Chapter 5 the reed knife. In Chapter 6 we see just how the blank is made from the tube cane. Incidentally, it will be from this point, starting with a reed blank, that most players will begin their reed making. Making the blank from the tube cane will come later. The student should begin by securing reed blanks. Cutting the vamp is the subject of Chapter 7, finishing the reed of Chapter 8. Chapter 9 is concerned with adjusting and 10 with the life of the reed. The three Ap-

pendices are full of pertinent information.

There is no doubt that the Handbook will be a "MUST" for all single reed people. School and college directors will profit much from the book particularly from the discussions of cane and adjustments. College woodwind classes now have a text to fill the gap.

Congratulations to Mr. Opperman and Chappell for bringing out this splendid text. The Handbook will certainly help teachers, performers, and students in getting a better understanding of the single reed problem. (Blanks and equipment to accompany the book are available at M. Baron Co.) HIGHLY RECOMMENDED

The End

West Point To Select New Director of Music—Nov. 20

(Continued from page 29)

Colonel Francis E. Resta, Director of Music, United States Military Academy, West Point, New York, prior to November 20, 1956.

A Board has been appointed by General Davidson to review all applications. Individuals possessing the desired qualifications will be notified as to a time and place for a personal interview with the Selection Board.

BAND UNIFORMS BY STYLE SELECT UNIFORM CO.

Latest styles and fine woolen fabrics, in whipcords and gabardines. Made to order to specifications as to style and color. Full line of accessories and guaranteed match in service. Fast service and popular prices. All garments carry the union label.

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UNIFORMS for BANDS and ORCHESTRAS

Tell us what you have in mind, and we will submit all necessary sketches.

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Mrs. Harold J. D'Ancona, Pres.
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Chicago 5, Illinois



How To Prepare For College Music

(Continued from page 61)

experimentation. Through arranging, the student will gain some knowledge of transposition, voicing, instrumental and vocal ranges, and he will develop a certain amount of fluency in the scoring of his musical ideas and rhythm patterns. When in college, the student who enjoys arranging will have rich opportunity for developing his talent. Worthy arrangements written by music students are often given concert performance by college music organizations.

Although these suggestions in their entirety may appear to be quite formidable, the talented high school music student will probably discover that he is already prepared in some of the areas. He should use the remaining time before he enters college to strengthen himself in whatever area there may appear to be a deficiency.

College years are busy, important and exciting. Be prepared to make the most of them!

The End

Editor's Note . . . Comments received from directors on this feature article will be published in a future issue of THE SCHOOL MUSICIAN. Address all correspondence to Forrest L. McAllister, Editor and Publisher, THE SCHOOL MUSICIAN, 4 East Clinton Street, Joliet, Illinois.

The Band Stand

(Continued from page 48)

Brophy, William R., Ohio University, Athens, O.
Whear, Paul W., Mount Union College, Alliance, O.
Worthington, R. A., Northern Illinois State College, DeKalb, Ill.
Dehnbostel, Raymond H., Youngstown University, Youngstown, O.
Christy, Lee J., Hoosier Court F105, Bloomington, Ind.
Ecker, Norbert, St. Norbert College, West DePere, Wisc.
Graesch, George M., Indiana State Teachers College, Terre Haute, Ind.
Hornyak, Robert, University of Cincinnati, Cincinnati, O.
Williams, Arthur L., Oberlin College, Oberlin, O.
Wescott, George S., Eastern Illinois State College, Charleston, Ill.
Anderson, R. Paul, Wisconsin State College, Milwaukee, Wisc.
Long, Newell H., Indiana University, Bloomington, Ind.

(Turn to page 66)

Keyboard Experience

(Continued from page 61)

covering talent, but providing for the child an experience that enables the child to enjoy, understand, and participate in music throughout life.

Student Music Education

(Continued from page 37)

brass sheets, rods and tubings which arrive at the Conn factory by the truck load. For one who has never seen the manufacture of brass instruments it is extremely difficult to understand how these shipments of raw materials could eventually become beautiful, brilliant, vibrant, useful brass bells, valves and slides, making them musical instruments.

Visitors from all parts of the world come to see this metamorphosis. Entire bands come to the Conn factory from long distances to watch the machines processing brass and the craftsmen performing the skillful hand operations as the instruments progress through



Eighty members of the Godwin High School Band, Grand Rapids, Michigan made a special trip to Elkhart, Indiana to watch the manufacture of band instruments at the Conn factory. Here they see a Conn craftsman fit the valves and slides for a new Coprion "Victor" cornet. Conn factory guide is explaining the precision manufacture of one of the parts. Mr. Robert T. Traetz at extreme right is band director.

the various manufacturing stages. Bands have come from Texas, Oklahoma, New York, Rhode Island and hundreds from locations that are nearer. It is a frequent sight to see commercial and school buses parked in front of the Conn factory while the tours are being conducted. In May more than 1,000 persons watched the making of Conn instruments and had their lunch at the Conn cafeteria, where excellent food is served at reasonable prices. For years Conn has had road signs on the outskirts of Elkhart welcoming persons to visit the factory, and tours of groups are so numerous that a special procedure is set up for guides to conduct visitors through the factory.

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ATTENTION!!! FIFTY DOUBLE-BREADED white shawl collar brand new coats. All sizes, new, 50 coats \$100.00. Fifty powder blue coats, like new, doublebreasted, \$200.00. Fifty gray cellanese material, all sizes, beautiful set for school band, cleaned, pressed, perfect. All sizes, each \$4.00. Bargains, tuxedo trousers, tropicals, \$3.00, woolens, \$4.00, \$5.00 pair. Orchestra coats, white, single-breasted, shawl collars, cleaned, pressed, \$5.00. Excellent for minstrels, choral groups, formals, approvals on request. Tuxedo suits, single-breasted Tony Martin style (used) \$15.00, \$20.00. Doublebreasted tuxedos, \$10.00. Full dress formal suits, reduced to \$25.00. Formal shirts, \$2.00 ties, gloves, capes, cummerbund sashes. 23 Band coats like new, \$50.00. Ten different curtains. Wigs. Minstrels. Hulas. Clown suits. Costumes. Orchestra coats, Net tights. Al Wallace, 2453 N. Halsted, Chicago, Illinois.

FOR SALE: 100 BAND UNIFORMS, all wool whipcord in varied sizes. Coats are purple, military singlebreasted style. Trousers, white with purple stripe. Purple caps with white visors. White Sam Brown belts. Uniforms all dry cleaned, sample sent upon request. 10 dollars per uniform, or best offer for all. Also two drum majorette uniforms, white with purple trim. Contact, Mrs. John Hammon, Lake Logan Road, Logan, Ohio.

\$700.00 WILL TAKE 48 Cadet Jackets, shakos, plumes and citations. Kelly green whipcord with gold trim. Excellent condition. Sample outfit on request. Write, St. Nicholas Cadets, 525 St. Louis Avenue, Egg Harbor, New Jersey.

FOR SALE: Seventy band uniforms, dark blue coat, gray trousers. Splendid condition. Phillips Music Co., 627 North Main, Pueblo, Colorado.

BAND UNIFORMS: 60 red jackets, 59 black pants, 56 caps, 51 Sam Browne belts, gold citation cords. \$500.00. Write Val Luck, High School, Spencer, Iowa.

WANTED, FIFTEEN OR MORE red military band uniforms with white trim. Trousers not necessary. Write Otterbein High School, Otterbein, Indiana.

MISCELLANEOUS

SOUSAPHONE BELL COVERS complete with school letter, \$5.00. Specify color (send sample) and bell size. Design covers on special order. Musical Specialties Mfg. Co., 1435-B West 50th St., Norfolk, Virginia.

"THE OBOE", "THE BASSOON", "Performance-Teaching" by Robert (Bob) Organ. Unusual reference guides for student and band director. \$1.50 each. 842 South Franklin, Denver 9, Colorado.

ARRANGING. BAND SCORES, school songs, marches, piano, vocals (dance-concert) orchestrations. Manuscripts revised and corrected. Words set to music. Val's Arranging Studio, P.O. Box 1906, Sarasota, Florida.

SCHOOL MUSIC DIRECTOR'S GUIDE TO FLUTE TEACHING by Mary Louise Nigro Poor. How to start and help flute players. \$1.50. 121 Delcy Drive, DeKalb, Illinois.

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BASSOON REEDS: \$1.25 each. Made by William Koch, for 22 years first bassoonist of U.S. Marine Band. Box 459, South Whitley, Indiana.

OBOE AND BASSOON REEDS made and tested by members of the U. S. Marine Band. Price \$1.25 each. Theodore Heger, Oboe, Joel Feinglass, Bassoon. 3420 13th St., S. E., Washington 20, D. C.

Classified Rates

Minimum ad 15 words, **\$3.50 (25c each additional word)**; 25 words for **\$4.50 (20c each additional word)**; or 50 words for **\$6.75 (15c additional word)**.

The Band Stand

(Continued from page 65)

McCormich, David C., Manchester College, North Manchester, Ind.
Stewart, Wesley, Central State College, Wilberforce, O.

Stover, Oscar, Michigan State University, East Lansing, Mich.

Miller, Roy, Wayne University, Detroit, Mich.

Overgard, Graham T., Wayne University, Detroit, Mich.

DeLeonard, Mark F., Wayne University, Detroit, Mich.

DeVilbiss, Ray, University of South Dakota, Vermillion, S. D.

Utgaard, Merton, Ball State College, Muncie, Ind.

Niemeyer, William F., Butler University, Indianapolis, Ind.

Spohn, Charles, Ohio State University, Columbus, O.

Dietz, Norman, Central Michigan College, Mt. Pleasant, Mich.

Paynter, John, Northwestern University, Evanston, Ill.

Reichard, Maurice R., University of Dayton, Dayton, O.

The End

Deadline for All News

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Publication

You Can Sell Your USED UNIFORMS

Has your band purchased new uniforms in the past two or three years? Have you sold your used set? Did you know that new bands are springing up everywhere that would like to buy used uniforms?

THE SCHOOL MUSICIAN is proud that they have assisted hundreds of schools in the past 25 years in the sale of their used uniforms.

May we suggest you place a classified advertisement in the next issue and watch it go to work for you.

STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946

(Title 39, United States Code, Section 233) showing the ownership, management, and circulation of **THE SCHOOL MUSICIAN** published monthly (except July & August) at Chicago, Illinois, for October 1, 1956.

1. The names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Forrest L. McAllister, 4 East Clinton Street, Joliet, Illinois.

Editor, Forrest L. McAllister, 4 East Clinton Street, Joliet, Illinois.

Managing editor, none.

Business manager, L. J. Cooley, 4 East Clinton Street, Joliet, Illinois.

2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual member, must be given.)

Forrest L. McAllister, 4 East Clinton Street, Joliet, Illinois.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.)

None.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required from daily, weekly, semiweekly, and triweekly newspapers only.)

(signed) Forrest L. McAllister

(Signature of owner)

Sworn to and subscribed before me this 25th day of September, 1956.

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For his unique expression of music of the masters, Mr. Rascher chooses the instrument built by Buescher. Known as the standard of saxophone quality, Buescher saxophones

bring to the master performer equally unique mastery of design and craftsmanship.

The Buescher saxophones shown in the illustration are the latest in the Buescher tradition of fine musical instruments. Retaining Buescher's traditional saxophone sound and intonation, these two new Aristocrats bring to the performer a new dimension in music. Their sound is rich, full-bodied and versatile. They are truly instruments that can bring out to the fullest the musical expressions of a master. These new instruments are now available for your inspection at Buescher dealers everywhere.

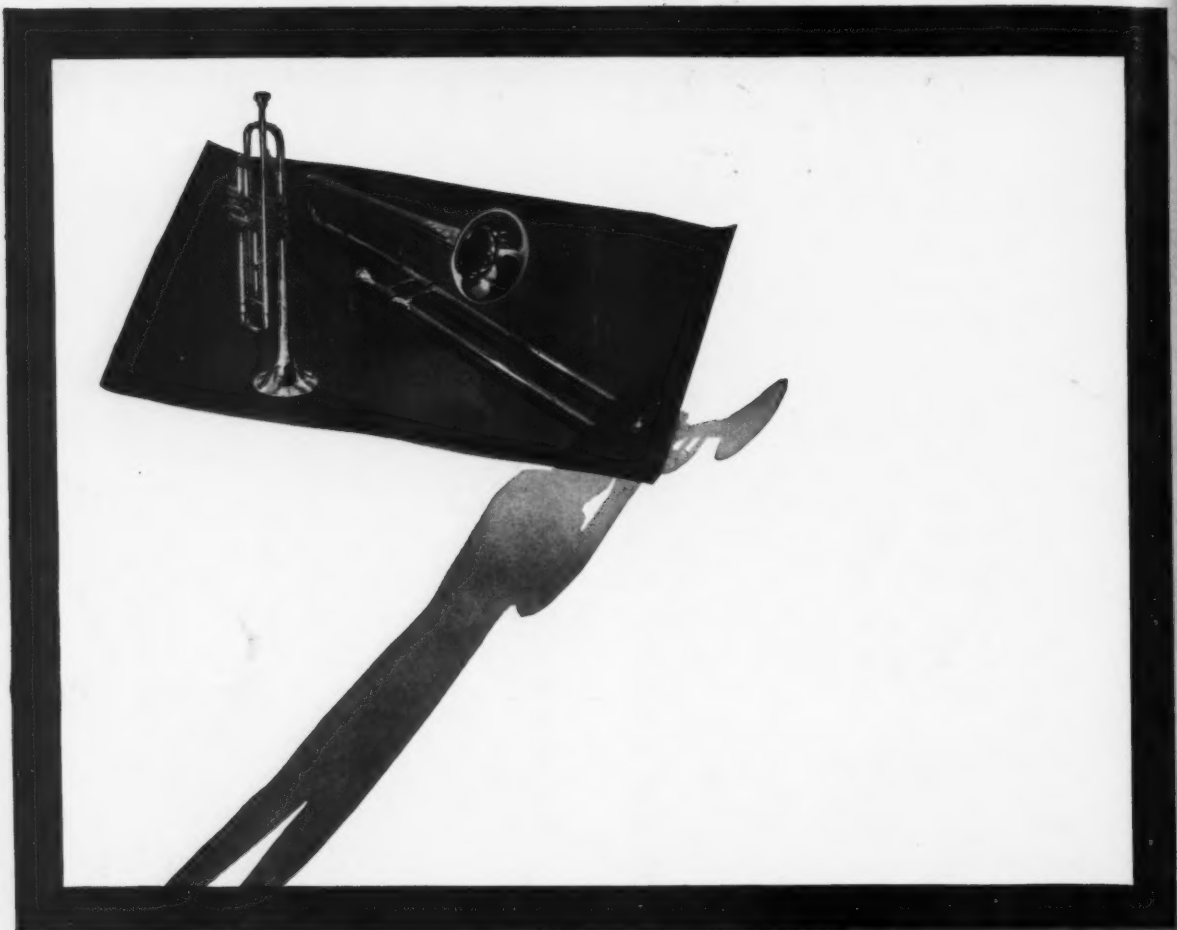


Although his clinic schedule is a full one, Mr Rascher has a few open dates in this school year. For information, write Mr. Sigurd M. Rascher, Shushan, New York.



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